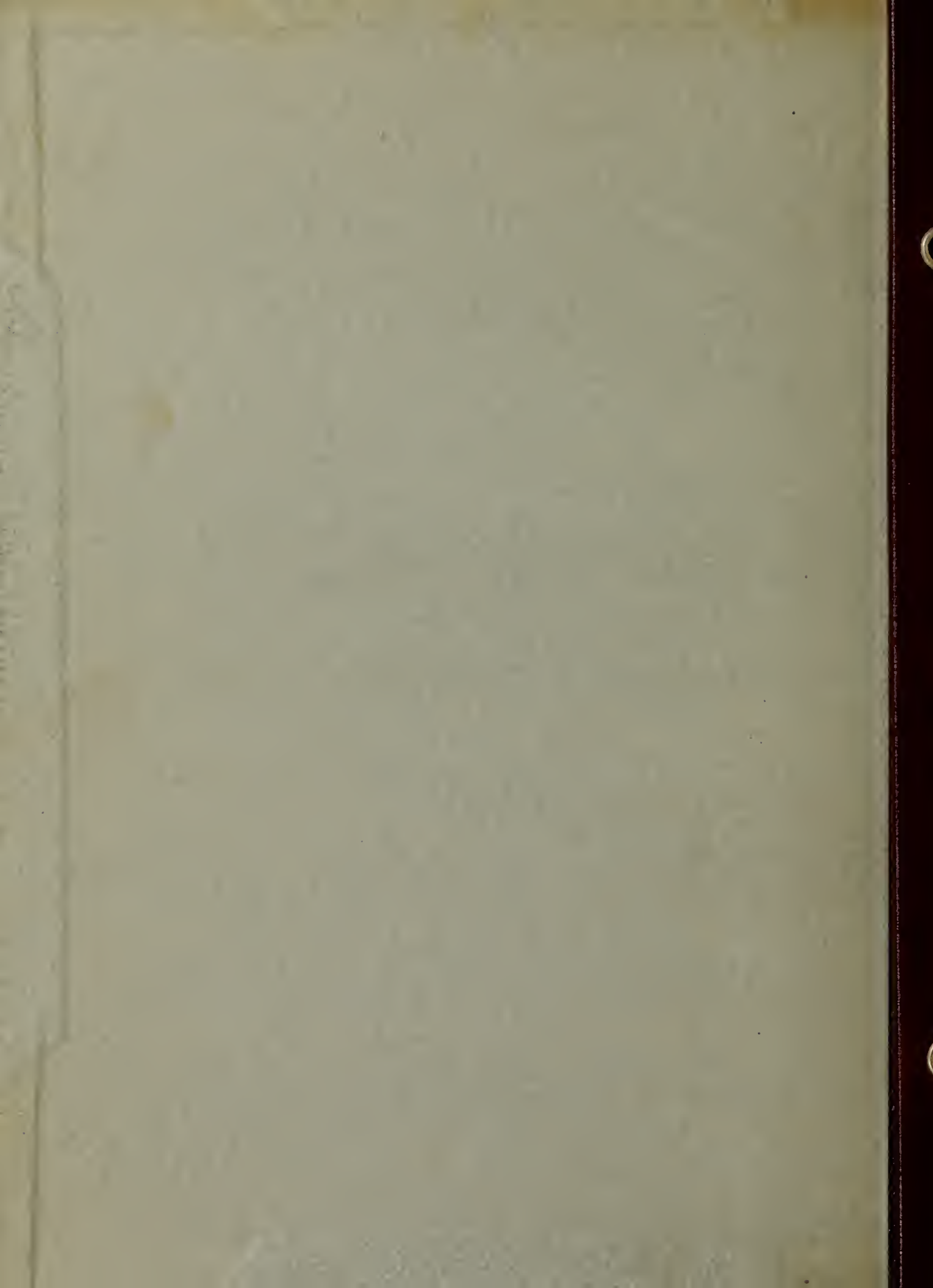


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BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

CHARACTERIZATION IN THE WORKS OF CHARLES LAMB

by

Daisy Beatrice MacBrayne

(B.S. in Ed., Boston University, 1930)

Submitted in partial fulfilment of  
the requirements for the degree of

MASTER OF ARTS

1936







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CHARACTERIZATION IN THE WORKS OF CHARLES LAMB



## C O N T E N T S

<u>Chapter</u>	<u>Page</u>
I. INTRODUCTION.....	1
A. <u>What Others Say About Him</u> .....	5
B. <u>His Wide Circle of Friends</u> .....	9
II. DIRECT DELINEATION.....	14
A. <u>Exposition</u> .....	14
1. <u>Characterization of His Family</u> .....	15
2. <u>Characterization of Himself through</u> <u>Elia</u> .....	25
3. <u>Characterization of Other People in</u> <u>His Personal Interpretation</u> .....	28
4. <u>Contrasts His Characters through</u> <u>Exposition</u> .....	38
5. <u>Characterization of Type Characters</u> ...	40
6. <u>Characterization in His Letters</u> .....	43
B. <u>Description</u> .....	49
III. INDIRECT DELINEATION.....	58
IV. COMMENT ON LAMB'S STYLE OF WRITING.....	65
V. SUMMARY.....	70

## B I B L I O G R A P H Y





## I N T R O D U C T I O N



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# I

## INTRODUCTION

The purpose of this thesis is to show the method of the delineation of character which Charles Lamb used in his writings, especially in his essays.

A good author so depicts his characters that he gives to his readers "an intimate combination of typical and individual traits (Hamilton, C., "Materials and Methods of Fiction," p. 78) so that the character becomes not only realistic but convincing to the reader.

Charles Lamb has drawn his characters in such a unique way in all of his writings that each one stands out as a real individual in the minds of his readers. Sometimes he uses only a few words to give the reader a miniature painting of a character. He seemed to have the faculty of suggesting a character by a few rapid touches.

All writers use one of two methods in the delineation of character; namely, the Direct Method or the Indirect Method.

By the Direct Method the author gives a true picture of his character by conveying to the reader some peculiarity or characteristic of that that character. He may do this by a simple explanation of the traits of his character so that there will be no doubt in the mind of the reader as to the type of character the author wished to convey. He may



also describe his character so vividly that the reader cannot help recognizing it. It is much more satisfactory to use the descriptive method than the expository method as the reader becomes more quickly acquainted with the character than by being introduced "merely into the presence of an explanation."<sup>1</sup>

By the Indirect Method the author presents his characters in an indirect way to his reader so that he may become acquainted with the character through his own interpretation rather than through that of the author. This is done through inferences on the part of the author as he wishes as much as possible, to be in the background thereby allowing the reader to make his own acquaintance. The Indirect Method requires more skill than the Direct Method and it is much more difficult to handle so that very few writers use the Indirect Method alone but instead combine the two methods.

It is my purpose to prove in this thesis that Charles Lamb used both the Direct and the Indirect Methods in his essays; but, before I do this, let us consider what qualities are found in the characters of Lamb's essays which create such a ready response in the reader. Why does one enjoy perusing these essays rather than those of Carlyle or Macaulay? What is it that gives them such a conspicuous

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<sup>1</sup> Hamilton, C., Materials and Methods of Fiction, p. 78.





place in all literature? The answers to these questions are that first, Charles Lamb had such a wide and unusual choice of subjects; such as, character sketches, criticism of customs, reminiscences, etc., which are so human and common-place that they awaken an interest in the reader. Next, he deals with the ordinary happenings in every day life in such a way that he holds the attention of the reader and makes the characters realistic.

Furthermore, his quaint way of expressing himself, his keen sense of observation, and his wit and humor add much to the novelty of his essays, and help to draw the reader close to the characters so that they stand out not as imaginary characters or simply creations of the mind but as live human beings. As the reader digs down underneath the surface, he finds much deep, solid truth.

Lamb also shows such a free individuality in his writings, especially in his masterpiece, "Elia," that he has broken away from such models as Addison's "Spectator" and Johnson's "Rambler" and has produced a work of art which has created such characters that the reader becomes fascinated with them.

Although he was such a great humorist, yet even in his most serious opinions when he displays at times a fund of drollery, his humanity is superior or of the highest, for he loved humanity and found, as he said, "A soul of good-





ness even in evil things." He had an originality and a simplicity all his own which permeates his essays and endears his characters to the hearts of his readers and draws the reader closer to him, for, as one of his friends said, "To know him is to love him."

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CHICAGO, ILL. 60637  
U.S.A.  
TEL. (312) 937-1234  
FAX (312) 937-1234

A. What others say about him.

Before discussing more fully the Direct and Indirect Methods which Charles Lamb used in his characterization in his works, I believe it will help us to appreciate more fully this paradoxical character if we see what others have said about him. In one thing they all agree and that is, that his personality is projected to a remarkable extent in all his literary work. Through the eyes of others, we may be able to understand better the mind of Charles Lamb.

First, Benjamin E. Martin, after having made a thorough personal study of Charles Lamb, wrote:

"I have sketched him just as he lives for me... the lines and the wrinkles of his aspect, the shine and the shadow of his soul; just as he moved in the crowd, among his friends, by his sister's side, and alone.....He loved men and he had a rare capacity for getting at the best they had in them, a real reverence for their abilities, a kindly sympathy with their diverse tastes, and a most friendly frankness as to all their foibles. Once Charles Lamb was asked if he didn't hate a certain person; he replied, 'How could I hate him? Don't I know him? I never could hate anyone I knew.'"<sup>2</sup>

Martin also tells us in his search for a deeper understanding of the real Lamb:--

"He (Lamb) looked so constantly and so closely into the strange faces of calamity that he yearned always for the nearness of friendly features. Above all he understood as Goethe did, 'how mighty is the goddess of propinquity,' and although he was so untiring and prolific and delightful in his letters to absent friends, he insisted that 'one glimpse of the human face and one shake of the human hand is better

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than whole realms of this thin, cold correspondence.'

"New acquaintances came, too; never men of fame or fortune, or fashion, but men of mark, you may be sure. And many among them notable only for some tincture of the absurd in their characters: for 'I love a Fool,' he said, 'as naturally as if I were of kith and kin to him.'"<sup>3</sup>

Edward V. Lucas writes that "Lamb had too much sympathy to share in any loud triumph over the defeat of a great man, however dangerous; too much fidelity to the doctrine of live and let live, springing from that toleration which led him always to think of the provocation at the same time as the crime, of the strength of the temptation in conjunction with the weakness of the tempted. He saw a man always as a creature of good and evil in conflict."<sup>4</sup>

Lucas also shows us how frank and honest Mary and Charles Lamb were in their dealings with human beings, for he says:

"They never permitted themselves to deceive. They instantly detected what was genuine, both in their fellow-creatures and in art, and never wavered in their fidelity to it. They allowed no misunderstanding. Lamb in his best spirits was full of 'bams' and roguishness when it came to essentials, his attitude was firm and unequivocal. Both he and his sister made up their minds for themselves and allowed nothing to prejudice them....Amid the fun and mischief, the tenderness and humour, the eloquence and pathos of the Elia essays, one is continually conscious of a passionate friend of truth in all things."<sup>5</sup>

<sup>3</sup>

Martin, B.E., In the Footprints of Charles Lamb, p. 59.

<sup>4</sup>

Lucas, Edward V., The Life of Charles Lamb, Vol. II., p. 82.

<sup>5</sup>

Ibid., p. 82.





Alfred Ainger in speaking of Lamb's essays writes as follows:

"Lamb's essays, especially those collected under the signature of Elia, will take their place among the daintiest productions of English wit-melancholy,--an amiable melancholy being the ground-work of them, and serving to throw out their delicate flowers of wit and character with the greater nicety. Nor will they be liked the less for a sprinkle of old language, which was natural in him by reason of his great love of the old English writers. Shakespeare himself might have read them, and Hamlet have quoted them."<sup>6</sup>

Richard H. Stoddard says:

"He (Lamb) adopted a signature which has become immortal,--that of Elia, a former clerk in the India House, and wrote upon whatever came uppermost in his mind, with a humor and a pathos which have never been excelled. There was a flavor of antiquity in his style, as if he caught the spirit of the old writers whom he loved, and had made known. It was quaint, dramatic, felicitous. There was no trace of imitation in it; it suggested no model; it was original and individual. The Essays of Elia are unlike any that preceded them, and any that have succeeded them; they are unique. Lamb found his true vocation; the world which had turned a deaf ear so long, listened to him now, or rather to his shadow Elia, not divining at first that it was his veritable self."<sup>7</sup>

Stoddard continues:

"He is beloved, as few writers have been, and his reputation is steadily increasing. A literature has sprung up from his ashes. We can trace his career from youth to age; can read his poems, his essays, and his letters; can see the houses in which he lived, and be present in imagination at his midnight studies. If his gentle spirit knows this, we may be sure, that it compensates it for all ills it suffered in the flesh."<sup>8</sup>

<sup>6</sup>Ainger, Alfred, Charles Lamb, p. 363.

<sup>7</sup>Stoddard, Richard H., Bric-a-Brac Series, p. xvi.

<sup>8</sup>Ibid., Preface, xviii.



Such testimony as I have hereby quoted shows the attitude of many writers and students toward Charles Lamb and will, I believe, better prepare us to understand the heart of this great genius, who loved and understood his fellowmen; for no writer could depict character so vividly or so perfectly as Charles Lamb has done without really understanding human beings.

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U.S.A.  
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FAX: (312) 937-1312



## B. His wide circle of friends.

Furthermore, in order to get a clearer insight into the method used by Charles Lamb in his characterization in his works, perhaps it is well for us to become somewhat acquainted with that wide circle of friends who flocked to his home to enjoy his rich personality and a game of cards or sought his frank criticism or met him at a coffee house for a friendly chat about the poetry of the past, many of whom he characterizes later in his essays.

"He (Lamb) was the center of this little set, who believed in themselves, and in each other, and who looked askance at their more fortunate and famous brothers."<sup>9</sup>

One of his earliest companions was James White, author of the "Falstaff Letters," and a schoolmate, a companion of Lamb's lighter moods. Lamb said of him, "He had the hearty, joyous humor, tinged with Shakespearian fancy and he never had an equal." He writes of him in "The Praise of Chimney-Sweepers" as "My pleasant friend Jem White.....who instituted an annual feast of Chimney-sweepers, at which it was his pleasure to officiate as host and waiter."<sup>10</sup>

The friend whom Lamb enjoyed when he had his more serious thoughts was Samuel T. Coleridge. He attended Christ's Hospital at the same time that Lamb did and there

<sup>9</sup>

Stoddard, Richard H., Personal Recollections of Lamb, Hazlitt and Others, Preface xiv.

<sup>10</sup>

Ibid., Preface xiv.



was laid the foundation of an important friendship which was of great benefit to both men. Coleridge was the only friend to whom Lamb poured out his heart after the terrible tragedy of 1796. It was Coleridge who encouraged Lamb to follow literature as his career, and who published the first book of his friend with his own. In his essay, "Christ's Hospital Five-and-Thirty Years Ago," Lamb, under the mask of Elia, writes in the character of his old schoolmate, Coleridge.

Although Lamb was acquainted with many of the foremost people of the time, and his long line of intimate friends included Wordsworth and Coleridge and their families, there was one of the less eminent friends who stood apart from the rest and that was George Dyer who seemed to be the butt for the sharper wits but he aroused more love than contempt or derision. He had a sweet disposition and a rare simplicity of nature and his "golden-heartedness chiefly endeared him to others. Many good stories were told about his forgetfulness among his friends. No doubt Lamb valued him partly on account of his complete innocence of any sense of the ridiculous and he was very fond of him and often spoke of him as 'dear old Dyer,' yet his awkwardness, absent-mindedness, bland credulity and pedantry made him the butt of Lamb's affectionate banter and practical jokes. He makes Dyer the hero of Elia's essay "Amicus Redivivus."

Lamb kept enlarging his circle of friends. It has been



said of him that when once he had taken people into his confidence, they clung to him to the last. In the autumn of 1799, Lamb added another important name to his list of friends, Mr. Thomas Manning, who became one of his most valuable friends and a frequent correspondent. Manning devoted himself to research work, penetrated into the heart of Tibet, went to China and many other places during which time Manning and Lamb kept up a lively and interesting correspondence which has added much to literature. In his letters to Manning a vein of wild humor breaks out as if the very opposition of Manning's more scientific powers to his own force of sympathy provoked the sallies which the genial kindness of the mathematician fostered. From this correspondence, we find that Lamb uses a new type of characterization and a strange whimsicalness which surprises and amuses the reader.

Another friend whom Lamb enjoyed was Barron Field who went with Charles and Mary Lamb on the Mackery End Expedition and is mentioned in that essay--"and to the astoundment of Barron Field who sat by, almost the only thing that was not a cousin there." Later Field went to Australia to live and became Judge of the Supreme Court of New South Wales. He is the one mentioned in the essay, "Distant Correspondence." "The weary world of waters between us oppresses the imagination. It is difficult to conceive how a scrawl of mine



1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of study and may lead to further research in this area.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.

should ever stretch across it."

Lamb also had within his circle Mr. Ayrton, the director of music at the Italian Opera and Fanny Kelly, his favorite actress, whose story is given in the essay, "Barbara S" which is about her childhood which she told to Charles Lamb. He also knew Miss Burrell of the Olympic Theater and Munden whom he characterizes in the two essays, "On the Acting of Munden" and "Munden's Farewell."

What an attractive personality Charles Lamb must have had to have drawn such men to him as Wordsworth, Godurn, Hazlitt, Proctor, Leigh Hunt, Hone and many others--a brilliant circle who called Charles Lamb their friend. They have all left some record of their acquaintance with him and he, in his own graphic way, has curiously characterized many of them in his essays. Each Wednesday night in his own little apartment he was "surrounded by a motley group of attached friends, some of them men of rarest parts, and all strongly attached to him and to his sister....There you would find those who had thought most deeply, felt most keenly, and were destined to produce the most lasting influences on the literature and manners of the age.....Lamb's benignity of manner placed his auditors entirely at their ease, and inclined them to listen delighted to the sweet, low tone in which he began to discourse on some high theme. His hearers were unable to grasp his theories, which were,

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3. The third part is a report from the Secretary of the Interior, dated January 1, 1861.

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9. The ninth part is a report from the Secretary of the Interior, dated January 1, 1861.

10. The tenth part is a report from the Secretary of the Treasury, dated January 1, 1861.

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12. The twelfth part is a report from the Secretary of the War, dated January 1, 1861.

13. The thirteenth part is a report from the Secretary of the Navy, dated January 1, 1861.

indeed, too vast to be exhibited in the longest conversation; but they perceived noble images, generous suggestions, affecting pictures of virtue, which enriched their minds and nurtured their best affections."<sup>11</sup>

After this glimpse into the friendly circle of Charles Lamb's brilliant and numerous friends and after knowing what some writers have said about him, we cannot help but appreciate more keenly and understandingly his great contribution to literature. We also get a clearer insight into his own great soul and a better understanding of his ability in characterizing so vividly and uniquely his characters. With this background before us, I shall now attempt a closer analysis of his methods used in the characterization in his works.





## DIRECT DELINEATION



## II

### DIRECT DELINEATION

Clayton Hamilton tells us that in the Direct Method of delineating character:--

"....traits of character are conveyed to the reader in four different ways; namely,

First, traits of character are conveyed directly to the reader through some sort of statement by the writer.

"Second, the author (either in his own person or in that of some character which he assumes) stands between the reader and the character he is portraying, in the attitude, more or less frankly confessed, of showman or expositor.

"Third, the most obvious, and at the same time the most elementary, means of direct portrayal is by a deliberate expository statement of the leading traits of the character to be portrayed. Example, 'The Essays of Elia'--where Lamb writing in the person of Elia, thus expounds the traits of Mrs. Battle.

"Fourth, the reader is told at once, and with a fair measure of completeness, what he is to think about the character in question."<sup>1</sup>

#### A. Exposition.

In many of Charles Lamb's essays, one finds that he sometimes gives a few general characteristics of a character so that the reader can easily visualize the character: as for example, how quickly we become acquainted with the formal John Tipp, swearing at his little orphans, whose rights he is guarding with absolute fidelity, for "he makes the best

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<sup>1</sup>

Hamilton, Clayton, Materials and Methods of Fiction, pp.81-83.

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executor in the world; he is plagued with incessant executorships accordingly, which excites his spleen and soothes his vanity in equal ratios. He could swear (for Tipp swore) at the little orphans, whose rights he would guard with a tenacity, like the grasp of the dying hand that commended their interests to his protection." (Essays of Elia) Or again, the noble and sensible Bridget Elia, whose presence of mind, though equal to the most pressing trials of life, sometimes deserts her upon trifling occasions. There, too, is the mendacious voyager, himself fictitious, who perfectly remembers a phoenix in his travels in Egypt. Best of all, that rigorous, strenuous old dame, Mrs. Battle, who next to her devotions loved a good game of whist.

#### 1. Characterization of His Family.

A very delicate expedient in the direct delineation of character is to suggest a character through a careful presentation of his habitual environment, but Charles Lamb is unlike other writers in this respect for he describes his character in such a way that the readers can clearly imagine the environment. Therefore, it seems necessary at this point that something be said about the family of Charles Lamb so that one may understand the experiences in his home which must have greatly influenced his writings.

When, only about twenty, Lamb had to bear the tragic death of his mother, the insanity of his sister, and the fact that his father began to fail mentally. It fell to





Charles to support the family. The story of his life of dual loneliness and mutual devotion which he and his sister led from this time until his death is unsurpassed in history. The guardianship of Mary was at once cheerfully assumed by Charles, who cared for the unfortunate woman henceforth with the most unselfish devotion. Wherever they went they soon became "marked people," and were subjected to such petty annoyances and persecutions that they were obliged repeatedly to change their lodgings. At irregular intervals Mary suffered recurrences of her malady which always hung over them with its fearful shadow. With his high-strung nature, Lamb must have had his periods of depression as well as elation but he manfully struggled to rise above discouraging circumstances. On the contrary, his troubles served but to mellow a rarely sweet and happy disposition and rendered him more unselfish and benevolent.

As one reads the essays of Charles Lamb, one finds no description of his mother and the terrible tragedy is seldom referred to except in a letter to Coleridge where he informs him of the terrible calamity which had befallen the family and where Lamb pours out the anguish of his heart to his closest friend. When it comes to the other members of his family, Lamb describes each one of them in lengthy expositions from which I shall now quote so that the reader may get a vivid picture of each member.

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very interesting and detailed study of the social and economic conditions of the country. The author has done a great deal of research and has collected a large amount of material. The report is well written and is easy to read. It is a valuable contribution to the knowledge of the country and its people.

2. The second part of the report deals with the history of the country and the development of its various institutions. It is a very interesting and detailed study of the history of the country and the development of its various institutions. The author has done a great deal of research and has collected a large amount of material. The report is well written and is easy to read. It is a valuable contribution to the knowledge of the country and its people.

3. The third part of the report deals with the present situation of the country and the position of the various groups of the population. It is a very interesting and detailed study of the present situation of the country and the position of the various groups of the population. The author has done a great deal of research and has collected a large amount of material. The report is well written and is easy to read. It is a valuable contribution to the knowledge of the country and its people.

4. The fourth part of the report deals with the future of the country and the position of the various groups of the population. It is a very interesting and detailed study of the future of the country and the position of the various groups of the population. The author has done a great deal of research and has collected a large amount of material. The report is well written and is easy to read. It is a valuable contribution to the knowledge of the country and its people.

5. The fifth part of the report deals with the conclusion of the study. It is a very interesting and detailed study of the conclusion of the study. The author has done a great deal of research and has collected a large amount of material. The report is well written and is easy to read. It is a valuable contribution to the knowledge of the country and its people.

In the "Essays of Elia," there is one excellent essay, entitled "The Old Benchers of the Inner Temple" in which Charles Lamb has drawn attouching portrait of his father, the barrister's clerk under the name of Lovel who was more than a servant of Samuel Salt who had certain indolent and careless ways. Lamb tells us as follows:

"Lovel took care of everything. He was at once his clerk, his good servant, his dresser, his friend, his "flapper," his guide, stop-watch, auditor, treasurer. He did nothing without consulting Lovel, or failed in anything without expecting and fearing his admonishing. He put himself almost too much in his hands, had they not been the purest in the world. He resigned his title almost to respect as a master, if Lovel could ever have forgotten for a moment that he was a servant."<sup>2</sup>

Lamb also gives to the reader another picture of his father's character besides that of the faithful servant.

"I know this Lovel. He was a man of an incorrigible and losing honesty. A good fellow withal, and 'would strike'. In the cause of the oppressed he never considered inequalities, or calculated the number of his opponents. He once wrested a sword out of the hand of a man of quality that had drawn upon him, and pommelled him severely with the hilt of it. The swordsman had offered insult to a female--an occasion upon which no odds against him could have prevented the interference of Lovel. He would stand next day bareheaded to the same person modestly to excuse his interference, for Lovel never forgot rank, where something better was not concerned. Lovel was the liveliest little fellow breathing; had a face as gay as Garrick's, whom he was said greatly to resemble. (I have a portrait of him which confirms it); possessed a fine turn for humorous poetry--next to Swift and Prior; moulded heads in clay or plaster of Paris to admiration, by the dint of natural genius merely; turned cribbage boards, and

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<sup>2</sup>Lamb, Charles, Essays of Elia, p. 4.

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PH.D. THESIS

THE KINETICS OF THE  
REACTION OF HYDROGEN  
PEROXIDE WITH  
HYDROXYLAMINE  
IN AQUEOUS SOLUTION  
AT 25°C.

BY  
JAMES H. HARRIS, JR.  
A DISSERTATION SUBMITTED TO THE FACULTY OF THE DIVISION OF THE PHYSICAL SCIENCES  
IN CANDIDACY FOR THE DEGREE OF DOCTOR OF PHILOSOPHY  
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such small cabinet toys, to perfection, took a hand at quadrille or bowls with equal facility; made punch better than any man of his degree in England; had the merriest quips and conceits and was altogether as brimful of rogueries and inventions as you could desire. He was brother of the angle, moreover, and just such a free, hearty, honest companion as Mr. Izaak Walton would have chosen to go a-fishing with."<sup>3</sup>

Finally Lamb writes:

"I saw him in his old age and the decay of his faculties, palsey-smitten, in the last stage of human weakness--remnant more forlorn of what he was."<sup>4</sup>

No artist could have painted a more perfect picture of his father, than Lamb portrayed with his pen. The reader receives such a lasting and vivid picture of this important and devoted servant who was everything to his master; yea, and at times, the very master himself.

In the same artistic way Charles Lamb gives the reader a glimpse into the real character of his brother John, known in the essays as James Elia, a handsome, princely, young man, who was a clerk for Lamb says, "that at the time he first comes under our notice, his position in the office was fairly lucrative, and that the young man, unmarried, and of pleasant artistic tastes, was living by himself, enjoying life, and not troubling himself too much about his poor relations in the Temple." The gentle selfishness of his character is described with curious frankness by Charles,

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<sup>3</sup>

Lamb, Charles, Essays of Elia, p. 4.

<sup>4</sup>Ibid., p. 4.



who yet seemed to entertain a kind of admiration for the "well-dressed dilettante who cast in this way a kind of reflected light of respectability upon his humble relatives."<sup>5</sup> He even addressed a sonnet to his brother, and applauds him for keeping "the elder brother up in state."<sup>6</sup> There is a touch of sarcasm here, perhaps; and there is a sadder vein of irony in "My Relations," where he portrays his brother John's character, whom he calls "Cousin Elia" in this essay, through expository statements in such a direct and definite way that the reader cannot help feeling that he knows almost intimately James Elia through his brother's frank discourse about him. Sometimes Lamb uses short, crisp remarks, as, "the genuine child of impulse, the frigid philosopher of prudence," as a part of his expository statements; sometimes he uses similes and illustrations so as to make those statements more emphatic so that at the completion of the essay, the reader plainly understands all of the traits of James Elia's character.

To prove this, I shall quote as follows:

"James is an inexplicable cousin. The genuine child of impulse, the frigid philosopher of prudence, the phlegm of my cousin's doctrine is invariably at war with his temperament, which is high sanguine. With always some fire-new project in his brain, J.E. is the systematic opponent of innovation, and crier-down of everything that has not stood the test of age, and experiment. With a hundred fine notions

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<sup>5</sup>Lamb, Charles, "Essays of Elia," p. 17.

<sup>6</sup>Ibid., p. 18.





chasing one another hourly in his fancy, he is startled at the least approach to the romantic in others; and, determined by his own sense in everything, commends you to the guidance of common-sense on all occasions.--With a touch of the eccentric in all which he does, or says, he is only anxious that you should not commit yourself by doing anything absurd or singular.....He disguises a passionate fondness for works of high art (whereof he hath amassed a choice collection), under the pretext of buying only to sell again--that his enth<sup>u</sup>siaism may give no encouragement to yours.....He is courageous as Charles of Sweden, upon instinct; chary of his person, upon principle, as a travelling Quaker.....He has been preaching up to me, all my life, the doctrine of bowing to the great--the necessity of forms, and manners, to a man's getting on in the world. He himself never aims at either, that I can discover,--and has a spirit that would stand upright in the presence of the Cham of Tartary. It is pleasant to hear him discourse of patience--extolling it as the truest wisdom--and to see him, during the last seven minutes that his dinner is getting ready.....Art never turned out a more elaborate orator than he can display himself to be, upon his favorite topic of the advantages of quiet and contentedness in the state, whatever it be that we are placed in. He is triumphant on this theme, when he has you safe in one of those short stages that ply for the western road, in a very obstructing manner, at the foot of John Murray's street--where you get in when it is empty, and are expected to wait till the vehicle hath completed her just freight--a trying three-quarters of an hour to some people. He wonders at your fidgetiness--'where could we be better than we are, thus sitting thus consulting, '--prefers, for his part, a state of rest to locomotion,--with an eye all the while upon the coachman--till at length, eaking out of all patience, at your want of it, he breaks out into a pathetic remonstrance at the fellow for detaining us so long over the time which he had professed, and declared peremptorily that 'the gentleman in the coach is determined to get out if he does not drive on that instant.'"

As the years passed on, the brother fostered the same impetuous spirit and disposition, growing perhaps stronger as





he grew older in his disagreeable manner, which Lamb continues to elaborate upon as he continues the essay for he says:

"His youth was fiery, glowing, tempestuous,-- and in age he discovered no symptom of cooling..... While he lives, J.E. will take his swing.--It does me good as I walk towards the street of my daily avocation, on some fine May morning, to meet him marching in a quite opposite direction, with a jolly handsome presence, and shining sanguine face, that indicates some purchase in his eye-- a Claude or a Hobbima--for much of his enviable leisure is consumed at Christie's, and Phillip's-- or where not, to pick up pictures, and such gauds. On these occasions he mostly stoppeth me, to read a short lecture on the advantage a person like me possesses above himself in having his time occupied with business which he must do--assureth me that he often feels it hang heavy on his hands-- wishes he had fewer holidays--and goes off--Westward Ho!--chanting a tune to Pall Mall--perfectly convinced that he has convinced me--while I proceed in my opposite direction tuneless.....With great love for you, J.E. hath but a limited sympathy with what you feel or do. He lives in a world of his own, and makes slender guesses at what passes in your mind. He never pierces the marrow of your habits. He has not much respect for that class of feelings which goes by the name of sentimental. He applies the definition of real evil to bodily suffering exclusively--and rejecteth all others as imaginary. He is affected by the sight or the bare supposition of a creature in pain, to a degree which I have never witnessed out of womankind. A constitutional acuteness to this class of sufferings, may in part account for this. A broken-winded or spurgalled horse is sure to find an advocate in him. An over-loaded ass is his client forever. He is the apostle to the brute kind--the never-failing friend of those who have none to care for them.---But my uncontrollable cousin is but imperfectly formed for purposes which demand co-operation. He cannot wait. His amelioration--plans must be ripened in a day. For this reason he has cut but an equivocal figure in benevolent societies, and combinations for the alleviation of human sufferings. His zeal constantly makes him to outrun, and put out his coadjutors.

1. The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations

$$\begin{aligned} & \frac{dx}{dt} = f(x, y, z), \\ & \frac{dy}{dt} = g(x, y, z), \\ & \frac{dz}{dt} = h(x, y, z), \end{aligned}$$

where  $f, g, h$  are continuous functions of  $x, y, z$  and satisfy the Lipschitz condition. It is shown that if the initial conditions are given at a point where the functions  $f, g, h$  are not continuous, then the solution may not exist. The second part of the paper is devoted to a study of the stability of the solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the solutions of the system of equations are stable.

3. The third part of the paper is devoted to a study of the asymptotic behavior of the solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the solutions of the system of equations approach zero as  $t \rightarrow \infty$ .

4. The fourth part of the paper is devoted to a study of the periodic solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the system of equations has a periodic solution if and only if the functions  $f, g, h$  are periodic.

5. The fifth part of the paper is devoted to a study of the bifurcation of the solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the system of equations has a bifurcation point if and only if the functions  $f, g, h$  are not linear.

6. The sixth part of the paper is devoted to a study of the global behavior of the solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the solutions of the system of equations are bounded if and only if the functions  $f, g, h$  are bounded.

7. The seventh part of the paper is devoted to a study of the qualitative behavior of the solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the solutions of the system of equations are qualitatively stable if and only if the functions  $f, g, h$  are qualitatively stable.

8. The eighth part of the paper is devoted to a study of the topological behavior of the solutions of the system of equations. It is shown that if the functions  $f, g, h$  are continuous and satisfy the Lipschitz condition, then the solutions of the system of equations are topologically stable if and only if the functions  $f, g, h$  are topologically stable.

He thinks of relieving--while they think of debating."<sup>7</sup>

With what tenderness, he speaks of his sister, Mary Lamb whom he called Bridget Elia in his essay, "Mackery End, in Hertfordshire" and who looked after his comfort with tender solicitude. He says:

"Bridget Elia has been my housekeeper for many a long year. I have obligations to Bridget, extending beyond the period of memory. We house together, old bachelor and maid, in a sort of double singleness, with such tolerable comfort, upon the whole, that I, for one, find myself in no disposition to go out upon the mountains, with the rash king's offspring, to bewail my celibacy. We agree pretty well in our tastes and habits--yet so, as 'with a difference.' We are generally in harmony with occasional bickerings--as it should be among near relatives." <sup>8</sup>

Again he writes:

"I must touch upon the foibles of my kinswoman with a gentle hand, for Bridget does not like to be told of her faults. She hath an awkward trick (to say no worse of it) of reading in company; at which times she will answer yes or no to a question, without fully understanding its purport--which is provoking, and derogatory in the highest degree to the dignity of the utter of the said question. Her presence of mind is equal to the most pressing trials of life, but will sometimes desert her upon trifling occasions. When the purpose requires it, and is a thing of moment, she can speak to it greatly; but in matters which are not stuff of the conscience, she hath been known sometimes to let slip a word less seasonably." <sup>9</sup>

Lamb continues:

"Her education in youth was not much attended to; and she happily missed all that train of female garniture, which passeth by the name of accomplish-

<sup>7</sup> Lamb, Charles, Essays of Elia, p. 165.

<sup>8</sup> Ibid., p. 78.

<sup>9</sup> Ibid., p. 78.





ments. She was tumbled early, by accident or design, into a spacious closet of good old English reading, without much selection or prohibition, and browsed at will upon that fair and wholesome pasturage."<sup>10</sup>

Lastly, Lamb adds:

"In a season of distress, she is the truest comforter; but in the teasing accidents and minor perplexities, which do not call out the will to meet them, she sometimes maketh matters worse by an excess of participation. If she does not always divide your trouble, upon the pleasanter occasions of life she is sure always to treble your satisfaction. She is excellent to be at a play with, or upon a visit; but best, when she goes a journey with you."<sup>11</sup>

Thus Lamb, through this long exposition, pictures the one who was so dear to him and who was the benefactress and guardian angel of his humble home.

Another member of his household was his aunt who spent her last days with him. Here again he uses the direct characterization in describing her characteristics as he has the other members of the family. He speaks of her thus:

"I had an aunt, a dear good one. She was one whom single-blessedness had soured to the world. She often said that I was the only thing in it which she loved, and when she thought I was quitting it she grieved over me with a mother's tears..... She was from morning till night poring over good books and devotional exercises. Her favorite volumes were Thomas A Kempis, in Stanhope's Translation; and a Roman Catholic Prayer Book, with the matins and complines regularly set down....She persisted in reading them, although admonished daily concerning their Papistical tendency; and went to Church every Sabbath, as a good Protestant should do. These were the only books she studied; though

<sup>10</sup>

Lamb, Charles, Essays of Elia, p. 78.

<sup>11</sup>

Ibid., p. 78.

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I think, at one period of her life, she told me, she had read with great satisfaction the Adventures of An Unfortunate Young Nobleman.....With some little asperities in her constitution, which I have above hinted at, she was steadfast, friendly being, and a fine old Christian. She was a woman of strong sense, and a shrewd mind--extraordinary at a repartee; one of the few occasions of her breaking silence--else she did not much value wit. The only secular employment I remember to have seen her engaged in, was, the splitting of French beans,<sup>12</sup> and dropping them into a China basin of fair water."

Lastly, was Charles Lamb himself, the youngest member of the family who was a nervous, sensitive, delicate and retiring lad. He could not be trained for a profession because of his stammering speech so he was forced to become a clerk. His dislike for this work, he conveys to the reader in "The Superannuated Man" for he declares:

"If peradventure, Reader, it has been thy lot to waste the golden years of thy life--thy shining youth--in the irksome confinement of an office; to have thy prison days prolonged through middle age down to decrepitude and silver hairs without hope of relief or respite; to have lived to forget that there are such things as holidays, or to remember them but as the prerogatives of childhood; then, and then only, will you be able to appreciate my deliverance."

This position which Lamb held for over thirty years, that is, clerk in the East India House, was very distasteful to him and he often referred to it as "drudgery."

So one finds that Charles Lamb used his own family unit as the foundation for many of his best essays. Through his expository method he conveys to his readers their traits of character so that the reader feels acquainted

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<sup>12</sup>

Lamb, Charles, Essays of Elia, p. 69.





with each member of the family as if he had actually been introduced to him.

## 2. Characterization of Himself through Elia.

Edward V. Lucas declares that "the best of Lamb is everywhere--sometimes in isolated sentences, sometimes in single epithets" and "that 'The Essays of Elia' are a complete revelation of the writer's character and, with his correspondence, constitute an autobiography."<sup>13</sup>

In this essay, "A Character of the Late Elia by a Friend," Charles Lamb gives the following rather harsh characterization of himself:

"My late friend was in many respects a singular character. Those who did not like him, hated him; and some, who once liked him, afterwards became his bitterest haters. The truth is, he gave himself too little concern what he uttered, and in whose presence. He observed neither time nor place, and would e'en out with what came uppermost.....Few understood him; and I am not certain that at all times he quite understood himself. He used too much that dangerous figure--irony. He sowed doubtful speeches, and reaped plain, unequivocal hatred. ....He would interrupt the gravest discussion with light jest; and yet, perhaps, not quite irrelevant in ears that could understand it. Your long and much talkers hated him. The informal habit of his mind, joined to an inveterate impediment of speech, forbade him to be an orator; and he seemed determined that no one else should play that part when he was present. He was petit and ordinary in his person and appearance. I have seen him sometimes in what is called good company, but where he has been a stranger, sit silent, and be suspected for an odd fellow; till some unlucky occasion provoking it, he would stutter out some senseless pun (not altogether senseless perhaps, if rightly taken), which has

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<sup>13</sup>

Lucas, Edward V., The Best of Lamb, 2nd Edition, Preface.





stamped his character for the evening. It was hit or miss with him,--but nine times out of ten, he contrived by this device to send away a whole company of his enemies. His conceptions rose kinder than his utterance, and his happiest impromptus had the appearance of effort. He has been accused of trying to be witty, when in truth he was but struggling to give his poor thoughts articulation. He chose his companions for some individuality of character which they manifested.....Hence, not many persons of science, and few possessed literati, were his councils. They were, for the most part, persons of an uncertain fortune; and, as to such people commonly nothing is more obnoxious than a gentleman of settled (though moderate) income, he passed with most of them for a great miser. To my knowledge this was a mistake. His intimados, to confess a truth, were in the world's eye a ragged regiment. He found them floating on the surface of society; and the colour, or something else, in the weed pleased him. The burrs stuck to him--but they were good and loving burrs for all of that. He never greatly cared for the society of what are called good people. If any of these were scandalized (and offences were sure to arise), he could not help it. When he has been remonstrated with for not making more concessions to the feelings of good people, he would retort by asking what one point did these good people ever concede to him?"

Lamb continues in his criticism of himself:

"He was temperate in his meals and diversions, but always kept a little on this side of abstemiousness. Only in the use of the Indian weed he might be thought a little excessive. He took it, he would say, as a solvent of speech. Marry--as the friendly vapor ascended, how his prattle would curl up sometimes with it! the ligaments, which tongue-tied him were loosened and the stammer proceeded a statist....He had a horror, which he carried to a foible of looking like anything important and parochial. He thought that he approached nearer to that stamp daily. He had a general aversion from being treated like a grave or respectable character, and kept a wary eye upon the advances of age that should so entitle him. He herded always, while it was possible, with people younger than himself. He did not conform to the march of time, but was dragged along in the procession.



His manners dragged behind his years. He was too much of the boyman. The toga virilis never sate gracefully on his shoulders. The impressions of infancy had burnt into him, and he resented the impertinence of manhood. There were weaknesses; but such as they were, they are a key to explicate some of his writings."

Although Lamb has left a faithful and true portrait of himself with all of his humor and opinions; nevertheless, what Lamb says of himself should be accepted guardedly. He was so fond of hoaxing, mystification, and practical joking that, without doubt, many didn't understand him and sometimes he may have appeared peculiar to others. On some occasions he seemed to delight in shocking strangers. One can also readily see why Elia appeared to the stern Scotch seer "a sorry phenomenon," and his talk "contemptibly small and a ghastly make-believe of wit."<sup>14</sup> He did certainly lavish a wealth of affection and pathetic tenderness on his sister and his many friends appreciated the gentleness and the kindness of his character. In this unique characterization of himself, one discovers his real personality so full of amiable humor, tender pathos, and the airy fancy, which made him so attractive to mankind. The world has been slow to recognize his strength of character and his greatness but gradually it has begun to appreciate his worth. This seems to be the opinion of Robert Southey who wrote the following stanza to Charles Lamb in 1830 and clearly emphasizes this point:

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<sup>14</sup>

Carlyle, Thomas, Reminiscences, p. 310.



# THE HISTORY OF THE CITY OF BOSTON

FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME

BY  
JOSEPH NEALE

VOLUME I

BOSTON  
PUBLISHED BY  
JOSEPH NEALE  
1822



"Charles Lamb, to those who know thee justly dear  
 For rarest genius, and for sterling worth,  
 Unchanging friendship, warmth of heart sincere,  
 And wit that never gave an ill thought birth,  
 Nor ever in its sport infix'd a sting;  
 To us, who have admired and loved thee long,  
 It is a proud as well as pleasant thing  
 To hear thy good report, now bourne along  
 Upon the honest breath of public praise;  
 We know that, with the elder sons of song,  
 In honouring whom thou hast delighted still,  
 Thy name shall keep its course to after days."<sup>15</sup>

### 3. Characterization of Other People in his Personal Interpretation.

Charles Lamb so interprets many of his characters that the reader can clearly understand that Lamb is expressing his own thoughts and feelings through his characters; so, in order to really appreciate Charles Lamb and also his characters one must understand Lamb's character and his temperament. One must have a knowledge of Lamb, his likes and dislikes, his whims, caprices and fancies in order to understand his characters because, as has already been said, Lamb, so many times, puts himself into the very heart of the character that the reader is misled thinking it to be Lamb himself; as, for instance, in "Christ's Hospital Five-and-Thirty Years Ago" where he writes, "I was a poor friendless boy. My parents and those who should care for me were far away." This refers to Coleridge but Lamb so understands the yearnings and feelings of this little lad that he is able to ex-

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<sup>15</sup>

Talfourd, Thomas N., The Works of Charles Lamb, Vol.I, p.295.

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press them as if they were his own experiences.

As one studies Lamb's likes and dislikes, one finds that, in "Imperfect Sympathies," he frankly states his dislike, for he says, "I cannot like all people alike. I have been trying all my life to like Scotchmen, and am obliged to desist from the experience in despair." Lamb is such a paradoxical character that, at times, he seems so biased in his mind so that he often appears contradictory, except to those who have made a careful study of Lamb and they can detect the unconscious reaction of his own character and life in his works.

Lamb had, of course, an artistic temperament and the bohemian in him revealed itself in his tastes and habits which are often expressed in his essays. He didn't like the modern affectations and conventionalities but rather tried to develop the old fashioned speech and bearing. He works this theory out in many of his characters. We find this true in the description of Thomas Taine:

"He had the air and stoop of a nobleman,"  
(South Sea House)

or of Ralph Bigod who "boasted himself a descendant from mighty ancestors of that name, who heretofore held ducal dignities in this realm." (The Two Races of Men).

Lamb was a lover of streets and shops, of libraries and theatres, or rare prints and first editions, of the cheerful glass and a rubber in whist; all of these things which Lamb





<sup>much</sup>  
so enjoyed he mentions in his various essays which give  
the reader a finer conception of Lamb himself. He thus  
created a style unique in literature and a real expression  
of his own quaint and nimble mind.

With his well-balanced intellect, Lamb was a seeker  
of essential truth and his keen common sense helped him to  
think out all questions courageously and sympathize with the  
best in human nature. We find this to be true in his critical  
essays as well as in many of his other essays as the "Sanity  
of True Genius." All critics agree that Charles Lamb had  
a great mind which had nothing low, mean or ungenerous in  
it; although he sometimes appears egotistical, yet it is  
justified by the worth and interest of his ideas. He uses  
this egotism more for a "general affectation" and to amuse  
himself and his readers.

His impediment which prevented him from entering a pro-  
fessional career which was a great disappointment to him,  
his own dread of possible insanity, his sister's tragic  
madness and his own self-sacrifice, besides many business  
worries and petty annoyances, would have made most men very  
morbid and fretful. Lamb, however, developed a very sweet  
and happy disposition which made him unusually unselfish and  
benevolent. It is said that the bravest souls are the most  
tender. Lamb was certainly very tender and careful of his  
unfortunate sister as he led her by the hand back to the





asylum and on her return watched her so sympathetically.

Charles Lamb had a great fondness for make-believe and a mischievous playing with life which hid his reverence for its serious aspect. His favorite attitude to the reader was as if chatting familiarly with a companion. He enjoyed practical joking and mystifying people and while he called himself "a matter-of-lie man" since he said that "truth was too precious to be wasted upon everybody," yet he never lied for effect. He had no jealousy and never paraded himself. His lying essay, "Memoirs of Liston" is a clever mock biography which the public took seriously. Lamb was greatly amused over the public's opinion.

George A Wanchope says that "Lamb, with his high-strung nature, had periods of depression as well as elation. His health was not uniformly good; he was a sufferer from nervousness and headaches, which were aggravated by office confinement, late hours, and imprudent diet. His low spirits show themselves less in the essays than in his letters, in writing which he solaced many dreary hours in the intervals of business."<sup>16</sup>

Another event in his life which would have without doubt a psychological effect on his life and writings was the fact that he believed himself a failure in the fields of poetry, fiction, the drama, and journalism. His mother's

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16

Wanchope, George A., Essays of Charles Lamb, Introduction.



untimely death made him give up all idea of being a poet and because his drama "John Woodvil" had a poor plot and the other "Mr. H" was hissed from the stage, he gave up drama. His romance "Rosamund Gray," was disastrous because he still clung to an unhealthy and decadent school; and because his ignorance of politics and their impossible demand for daily humorous articles, three journals dropped him from the staff as one of their correspondents.

May I repeat what has already been said that in all of Lamb's essays, the reader can detect Lamb's own psychology; that is, his own thoughts and feelings in his essays. Take for example, his essay on "Witches and Other Night-Fears," where he says:

"From my own childhood I was extremely inquisitive about witches and witch-stories. My maid, and more legendary aunt, supplied me with good store. But I shall mention the accident which directed my curiosity originally into this channel. In my father's book-closet, 'The History of the Bible,' by Stackhouse, occupied a distinguished station. The pictures with which it abounds,-- one of the ark, in particular, and another of Solomon's temple, delineated with all the fidelity of ocular admeasurement, as if the artist had been upon the spot--attracted my childish attention. There was a picture, too, of the Witch raising up Samuel, which I wish that I had never seen. ....That detestable picture!

"I was dreadfully alive to nervous terrors. The night-time solitude, and the dark, were my hell. The sufferings I endured in this nature would justify the expression. I never laid my head on my pillow, I suppose from the fourth to the seventh or eighth year of my life--so far as memory serves in things so long ago--without an assurance, which realized its own prophecy, of





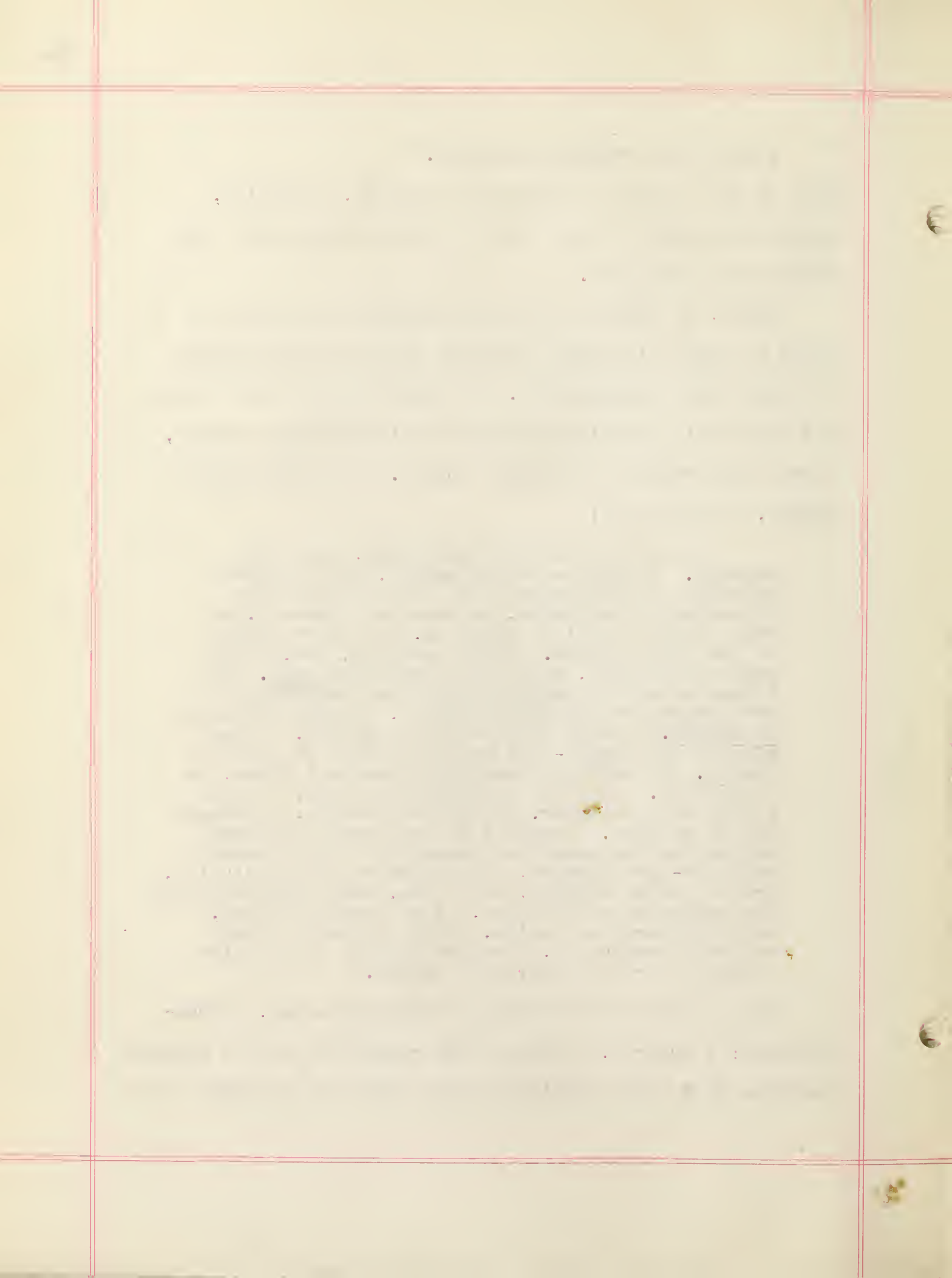
seeing some frightful spectre."

Here we get the real picture of a nervous, sensitive, imaginative child to whom even a picture became real and hideous and frightful.

Again, in "Oxford in the Vacation" we find that he loved to spend his annual holidays amid the associations of those great universities. The charm which these visits had for him is touching recorded in his Cambridge sonnet, "I was not trained in Academic lowers." In referring to Oxford, he also said:

"I can here play the gentleman, enact the student. To such a one as myself, who has been defrauded in his young years of the sweet food of academic institution, no where so pleasant, to while away a few idle weeks at, as one or other of the Universities. Their vacation, too, at this time of the year, falls in so pat with ours. Here I take my walks unmolested and fancy myself of what degree or standing I please. I seem admitted ad eundem. I fetch up past opportunities. I can rise at the chapel-bell and dream that it rings for me. In moods of humility I can be a Sizar, or a Servitor. When the peacock vein rises, I strut A Gentleman Commoner. In graver moments, I proceed Master of Arts. Indeed I do not think I am much unlike that respectable character. I have seen your dim-eyed vergers, and bed-makers in spectacles, drop a bow or curtsey, as I pass, wisely mistaking me for something of the sort. I go about in black, which favours the notion. Only in Christ Church reverend quadrangle, I can be content to pass for nothing short of a Seraphic Doctor."

In the beautiful and deeply affecting essay, "Dream-Children: A Reverie," Charles Lamb reveals to us the genuine emotions of a heart deprived of the happiness of wedded life



but in this he blends fact with fiction, as is his custom, as a protection from the curious. The beautiful simplicity and tenderness of the style is admirably adapted to the tone of the essay. He delicately depicts the character of the mother by reflection in that of the imaginary Alice. As Lamb sits before the fire, he muses about his imaginary children:

"Children love to listen to stories about their elders, when they were children; to stretch their imagination to the conception of a traditionary great-uncle or grandame whom they never saw. It was in this spirit that my little ones crept about me the other evening to hear about their great-grandmother Field, who lived in a great house in Norfolk. ....Then I told what a tall, upright, graceful person their great-grandmother Field once was; and how in her youth she was esteemed the best dancer--here little Alice's right foot played an involuntary movement, till upon my looking grave, it desisted. ....Then I told how for seven long years, in hope, sometimes in despair, yet persisting ever, I courted the fair Alice W-----n; and, as much as children could understand, I explained to them what coyness and difficulty and denial meant in maidens--when suddenly turning to Alice, the soul of the first Alice looked out at her eyes with such a reality of re-presentment, that I became in doubt which of them stood there before me, or whose that bright hair was; and while I stood gazing, both the children gradually grew fainter to my view, receding, and still receding till nothing at last but two mournful features were seen in the uttermost distance, which, without speech, strangely impressed upon me the effects of speech: 'We are not of Alice, nor of thee, nor are we children at all. The children of Alice called Bartrum father--We are nothing; less than nothing, and dreams.'"

Therefore, for one to know the thoughts, the feelings and the heartaches of Charles Lamb is to know the psychology





of his characters which is valuable in the analysis of their feelings and thoughts. Each essay has to be studied separately and then compared with some phase of the author's life in order to know and appreciate the worth of each essay and the unconscious influence back of it. In all of "The Essays of Elia" one finds a great deal of autobiographical material which gives a real personal atmosphere and structure, while in "A Character of the Late Elia by a Friend," Lamb's apologetic self-revelation and humorous analysis of his own character, half ironical though it be, shows the causes of his unpopularity. He took this pen name in memory of an obscure Italian clerk who was employed at the South Sea House.

In his theory of life, and its government and in the way he approached the Heavenly Father, one finds he had various moods but often repeated in his earlier days his lonely hymn to God:

"Mystery of God! thou brave, and beauteous world,  
Made fair with light and shade and stars and flowers,  
Made fearful and august with woods and rocks,  
Jagg'd precipice, black mountain, sea in storms."<sup>16</sup>

As Lamb grew older, he honored all sincere forms of worship and showed the attitude of devotion. It is said of him that he attended more churches than any churchman in London, and in a beautiful reverie, he invites us to "retire with him into a Quakers' Meeting" and says, "Go away with a sermon not made with hands." In this essay, "A Quakers'

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<sup>16</sup>

Blunden, Edmund, Charles Lamb and His Contemporaries, pp.132 and 135.



1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

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5. The fifth part of the document provides a conclusion and a summary of the key findings. It reiterates the importance of accurate record-keeping and the need for ongoing research in this field.

Meeting," he further writes:

"Reader, wouldst thou know what true peace and quiet mean; wouldst thou find a refuge from the noises and clamours of the multitudes, wouldst thou enjoy at once solitude and society; wouldst thou possess the depth of thy own spirit in stillness, without being shut out from the consolatory faces of thy species; wouldst thou be alone, and yet accompanied; solitary, yet not desolate; singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite: Come with me in a Quakers' meeting."

Again, in "New Year's Eve," the reader finds that Lamb gives an analysis of himself in which one perceives another slant of that quaint but delightful figure. He says:

"I am naturally, beforehand, shy of novelties; new books, new faces, new years,--from some mental twist which makes it difficult in me to face the prospective. I have almost ceased to hope; and am sanguine only in the prospects of other (former) years. I plunge into foregone visions and conclusions. I encounter pell-mell with past disappointments. I am armour-proof against old discouragements. I forgive, or overcome in fancy, old adversaries. I play over again for love, as the gamesters phrase it, games, for which I once paid so dear. I would scarce now have any of those untoward accidents and events of my life reversed. I would no more alter them than the incidents of some well-contrived novel.

"I am in love with this green earth; the face of town and country; the unspeakable rural solitudes, and the sweet security of streets. I would set up my tabernacle here. I am content to stand still at the age to which I am arrived; I, and my friends, to be no younger, no richer, no handsomer. I do not want to be weaned by age; or drop, like mellow-fruit, as they say, into the grave."

Lastly, we may turn to another type of essay, "Imperfect Sympathies," where Lamb acknowledges:

The first part of the paper discusses the importance of understanding the underlying mechanisms of the observed phenomena. This section provides a comprehensive overview of the current state of knowledge in this field, highlighting the key challenges and opportunities for future research.

The second part of the paper focuses on the development of a new theoretical framework that integrates the findings from the previous studies. This framework is designed to provide a more unified and coherent understanding of the complex interactions involved in the process.

The third part of the paper presents the results of a series of experiments conducted to test the predictions of the new framework. These experiments were carefully designed to isolate the variables of interest and to measure the effects of the proposed mechanisms. The results show a strong correlation between the theoretical predictions and the experimental observations.

The fourth part of the paper discusses the implications of the findings for the broader field of research. It highlights the potential applications of the new framework and the need for further research to refine and expand the current understanding. The paper concludes by emphasizing the importance of continued collaboration and communication among researchers in this field.

The authors would like to thank the following individuals for their valuable contributions to this work: [Names of contributors]. This research was supported by the [Funding source], which is gratefully acknowledged.

"I confess that I do feel the differences of mankind, natural or individual, to an unhealthy excess. I can look with no indifferent eye upon things or persons. Whatever is, is to me a matter of taste or distaste; or when once it becomes indifferent, it begins to be disrelishing. I am, in plainer words, a bundle of prejudices--made up of likings and dislikings--the veriest thrall to sympathies, apathies, antipathies. In a certain sense, I hope it may be said of me that I am a lover of my species. I can feel for all indifferently, but I cannot feel towards all equally."

Perhaps Charles Lamb has underestimated himself and analyzed his own thoughts and feelings too severely; but the more one studies his essays and his letters, the more one can read into the mind and life of this noble man. To some, he may seem egotistical but if he is, that egotism is merely a genial affectation of manner which he assumes for the double purpose of amusing himself and the reader. Those who know him can read much between the lines of the following stanzas:

"But who is he, with modest looks  
And clad in homely russet brown,  
Who murmurs near the running brooks  
A music sweeter than their own?

"He is retired as noontide dew,  
Or fountain in a nooday grove;  
And you must love him, ere to you  
He will seem worthy to be loved."<sup>17</sup>

Thus, one can plainly see that as Charles Lamb characterizes other characters, whether they are real or imaginary characters, he unconsciously reflects his own character and life in his works which helps the reader to





penetrate into the very soul of Lamb.

#### 4. Contrasts His Characters Through Exposition.

To emphasize certain characteristics of a person, Charles Lamb has used contrast in some of his descriptions, thus fixing more clearly in the mind of the reader the particular character; as, for example, his description of Boyer's wigs taken from his essay, "Christ's Hospital":

"He had two wigs both pedantic, but of differing omen. The one, serene, smiling, fresh powdered, betokening a mild day. The other, an old discoloured, unkept, angry caxon, denoting frequent and bloody execution. Woe to the school, when he made his morning appearance in his passy, or passionate wig. No comet expounded surer."

"The Praise of Chimney Sweepers" shows how keenly observant Lamb was as he walked the streets of London. Proctor speaks of him as "looking no one in the face for more than a moment, yet contriving to see everything." These little boys had to climb from the fireplace to the top of the chimney and announce the accomplishment of their mission by crying out "Sweep!" when their soot-covered heads and faces emerged from the chimney-top. Lamb describes them as follows:

"They are innocent blackness--young Africans of our own growth--almost clergy imps. Their teeth are white and shining ossifications. Then this exquisite skill of the quotation: The display of these ossifications is as when

'A sable cloud  
Turns forth her silver lining on the night.'"<sup>18</sup>

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DEPARTMENT OF CHEMISTRY

REPORT OF THE  
COMMISSIONER OF THE  
BUREAU OF CHEMISTRY  
FOR THE YEAR 1900

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Again, in "Christ's Hospital," Lamb gives to the reader a glimpse into the characters and method of punishment of the two masters, the Rev. James Boyer who was the Upper Master and the Rev. Matthew Field who had charge of the lower school.

"Field never used the rod; and in truth he wielded the cane with no great good-will, holding it 'like a dancer! It looked in his hands rather like an emblem than an instrument of authority, and an emblem, too, he was ashamed of. He was a good, easy man, that did not care to ruffle his own peace, nor perhaps set any great consideration upon the value of juvenile time. He came among us, now and then, but often stayed away whole days from us; and when he came, it made no difference to us--he had his private room to retire to, the short time he stayed, to be out of our noise.'"<sup>19</sup>

"...J.B. had a heavy hand. I have known him double his knotty fist at a poor trembling child (the maternal milk hardly dry upon its lips) with a 'Sirrah, do you presume to set your wits at me?' Nothing was more common than to see him make a headlong entry into the school-room, from his inner recess, or library, and, with turbulent eye, singling out a lad, roar out, 'Od's my life, sirrah' (his favorite adjuration), 'I have a great mind to whip you,' then with as sudden a retracting impulse, fling back into his lair--and after a cooling lapse of some minutes (during which all but the culprit had totally forgotten the context) drive headlong out again, piecing out his imperfect sense, as if it had been some Devil's Litany, with the expletory yell--'and I will too.' In his gentler moods, when the rabidus furor was assuaged, he had resort to an ingenious method, peculiar, for what I have heard, to himself, of whipping the boy, and reading the debates, at the same time; a paragraph, and a lash between; which in those times, when parliamentary oratory was most at a height and flourishing in these realms, was not calculated to impress the patient with a veneration for the diffuser graces of rhetoric."<sup>20</sup>

<sup>19</sup>Wanhope, George A., Essays of Charles Lamb, pp. 34, 35.  
<sup>20</sup>Ibid., pp. 34, 35.

The first of these is the fact that the  
theoretical model of the system is  
based on the assumption that the  
system is in a steady state.

The second is the fact that the  
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based on the assumption that the  
system is in a steady state.



## 5. Characterization of Type Characters.

Charles Lamb in his direct delineation of character so puts himself into the character that, at times, it seems as he were the very character himself. Whatever type he describes directly, whether real or fictitious, with his keen insight and his sweet and gentle sympathy, he makes one feel the essential humanity of the person he describes. What better example do we have of this than in that essay entitled, "Captain Jackson" where he gives us a finely drawn portrait of Captain Jackson who is the type of a person who knew how to put a handsome face upon indigent circumstances. In drawing this character, he makes a good use of his supper which creates an atmosphere of hospitality and good cheer; for Lamb says:

".....his cheerful suppers--the noble tone of hospitality, when first you set your foot in the cottage--the anxious ministerings about you, where little or nothing (God knows) was to be ministered. Althea's horn in a poor platter--the power of self-  
 enchantment, by which, in his magnificent wishes to entertain you, he multiplied his means to bounties."

Lamb continues:

"You saw with your bodily eyes indeed what seemed a bare scrag--cold savings from the foregone meal--remnant hardly sufficient to sent a mendicant from the door contented. But in the copius will --the revelling imagination of your host--the 'mind, the mind, Master Shallow,' whole beeves were spread before you--hecatombs--no end appeared to the profusion.....'Let us live while we can,' methinks I hear the openhanded creature exclaim, 'while we have, let us not want; here is plenty left; want for nothing'--with many more such





hospitable sayings, the spurs of appetite, and old commitants of smoking boards, and feast-oppressed charges."

Another characterization of type character is found in the essay, "The Two Races of Men" where Lamb, through indirect delineation, uses biblical allusions, puns, exaggerations, figures and illustrations to present his character to his readers. Lamb's attitude in this essay is friendly toward the reader as well as to his characters yet he frankly gives one a true picture of the two types of men one always finds in the world. As he tells us,

"The human species, according to the best theory I can form of it, is composed of two distinct races, the men who borrow, and the men who lend. .....Observe who have been the greatest borrowers of all ages--Alcibiades--Flagstaff--Sir Richard Steele--our late incomparable Brinsley--what a family likeness in the four."

In this essay, Lamb depicts traits of character by ridiculing their weaknesses and along with them he uses classical names and characters found in literature who have had similar weaknesses as I have just illustrated in the above quotation. In many of his essays, Lamb whimsically uses this method in order to illustrate more emphatically his point.

In the "Two Races of Men," Lamb declares that "all the dwellers upon the earth.....flock hither, and do naturally fall in with one or other of these primary distinctions. The infinite superiority of the former, which I choose to designate as the great race, is discernible in their figure,



port, and a certain instinctive sovereignty. The latter are born degraded. 'He shall serve his brethren.' There is something in the air of one of this cast, lean and suspicious; contrasting with the open, trusting, generous manners of the other."

In quite a different strain does Charles Lamb introduce another type of character in the essay, "All Fool's Day" which is rather quaint but shows Lamb's knowledge of literature as many of his essays do, and his power to use this knowledge in his portrayal of character. In his characteristic way, he opens his essay by saying,

"Many happy returns of this day to you--and you--and you, sir--nay, never frown, man, nor put on a long face upon the matter. Do not we know one another? What need of ceremony among friends? We have all a touch of that same--you understand me--a speck of the motley."

For his illustrations, he uses a poem "Empedocles" by Matthew Arnold whose character in the poem wanted to do a foolish thing; Cleombrotus, King of Sparta, who was unsuccessful in his expeditions, etc. Finally, Lamb gives us a glimpse into his own mind and heart when he too said:

".....in sober verity I will confess a truth to thee, reader. I love a Fool--as naturally, as if I were of kith and kin to him. When a child .....--I had more yearnings toward that simple architect, that built his house upon the sand, than I entertained for his more cautious neighbor; I grudged at the hard censure pronounced upon the quiet soul that kept his talent; and--prizing their simplicity beyond the more provident, and, to my apprehension, somewhat unfeminine wariness





of their competitors--I felt a kindness, that almost amounted to a tendre, for those five thoughtless virgins.....I love the safety which a palpable hallucination warrants; the security which a word out of season ratifies."

These are a few of the many types of character which Charles Lamb drops from his pen and they become real creatures whose characteristics only the genius of Charles Lamb could so clearly and perfectly portray.

#### 6. Characterization in His Letters.

If one should read only Lamb's letters to his friends, one would get close to the heart of the writer. One of the most interesting and curious facts about them is that many of the incidents, anecdotes, and criticisms which are found in these letters are later produced in Lamb's essays. In his early days as a correspondent for the "Morning Post" (February 1, 1802), he wrote his article in the form of a letter addressed to "Mr. Reflector" and signed himself, "A Londoner." This seemed to be a common practice of his in inditing his essays. Often he used the same words in his essays that he did in his letters; as, for example in his letter to Robert Lloyd (February 7, 1801) he used these words: "--in the multitudinous scenes of Life in the crowded streets of even dear London." This phrase is used in several of his essays.

There is such a close union between his familiar letters and his essays that they seem as one and the same; as, for instance, in his letter to Wordsworth (April 9, 1815) he



writes in referring to the fact that expects to have his poems in a single volume:

"I have not bound the poems yet. I wait till People have done borrowing them. I think I shall get a chain, and chain them to my shelves...For of those who borrow, some read slow, some mean to read but don't read, and some neither read nor meant to read, but borrow to leave you an opinion of their sagacity."

We find that this same idea about borrowing is in Lamb's essay, "The Two Races of Men" for he writes:

"The human species, according to the best theory I can form of it, is composed of two distinct races, the men who borrow, and the men who lend. ....Observe who have been the greatest borrowers of all ages--Alcibiades, Flagstaff, Sir Richard Steele, our late incomparable Brinsley--what a family likeness in the four."

In such an essay Lamb depicts traits of character by ridiculing their weaknesses and along with them he uses classical names and characters found in literature who have had similar weaknesses. In many of his essays, Lamb whimsically uses this method in order to illustrate more emphatically his point. It was true that such a man as Richard Brinsley Sheridan was frequently in debt and many stories are told of his boldness and cleverness in borrowing.

Another character in this same essay is Ralph Bigod, Esq., who was John Fenwich, editor of the "Albion," a friend of Lamb and was one of Lamb's associates who sometimes "left poor Lamb with an aching head and a purse exhausted by the claims of their necessities upon it." Lamb states





in the essay, when referring to Bigod:

"...in his periegesis, or triumphant progress throughout this island, it has been calculated that he laid a tithe part of the inhabitants under contribution. I rejected this estimate as greatly exaggerated; but having had the honour of accompanying my friend, divers times, in his perambulations about this vast city, I own I was greatly struck at first with the prodigious number of faces we met, who claimed a sort of respectful acquaintance with us.....It seems, these his tributaries; feeders of his exchequer; gentlemen, his good friends (as he was pleased to express himself), to whom he had occasionally been beholden for a loan. Their multitudes did in no way disconcert him. He rather took a pride in humbering them; and, with Comus, seemed pleased to be stocked with so fair a herd."

Even Coleridge frequently borrowed books from Lamb who had many valuable books in his library but Coleridge would sometimes forget to return them. In the "Two Races of Men" Lamb refers to this:

"To lose a volume to C. carries some sense and meaning in it. You are sure that he will make one hearty meal on your viands, if he can give no account of the platter after it...."

When Henry Fauntleroy, a banker, was hanged for forgery, Lamb spoke about this event in a letter to Bernard Barton, (Dec. 1, 1824) and later he mentions the fact in his essay, "On the Inconveniences Resulting from Being Hanged" which he wrote to the Editor of the Reflector; thus:

"Oh, Mr. Reflector! guess at the wretch's misery who now writes this to you, when, with tears and burning blushes, he is obliged to confess that he has been--Hanged--Methinks I hear an involuntary exclamation burst from you as your imagination presents to you fearful images of your





correspondent unknown--hanged!"

These quotations from some of Charles Lamb's letters not only show the close relationship between his letters and essays but they show more than that, for, in many of them, we find that Lamb is unfolding some character or giving us a closer view of his own character. For example, in that delightful essay, "A Dissertation upon A Roast Pig"--written in a letter to Coleridge (March 9, 1822), he expresses his impressions and thoughts when a child; as, when he tells about his "good old aunt" giving him a smoking plum-cake, fresh from the oven "to take back to school with him at the end of a holiday. On his way to the school, he met a grey-headed old beggar and as he hadn't any money to give him, he handed the beggar 'the whole cake.'" At first the child felt very happy over his generosity but when he got to the end of the bridge he said:

"I burst into tears, thinking how ungrateful I had been to my good aunt, to go and give her good gift away to a stranger, that I had never seen before, and who might be a bad man for aught I knew; and then I thought of the pleasure my aunt would be taking in thinking that I---I myself, and not another--would eat her nice cake--and what should I say to her the next time I saw her--how naughty I was to part with her pretty present--and the odour of that spicy cake came back upon my recollection, and the pleasure and the curiosity I had taken in seeing her make it, and her joy when she sent it to the oven, and how disappointed she would feel that I had never had a bit of it in my mouth at last, and I blamed my impertinent spirit of alms-giving, and out-of-the-place hypocrisy of goodness, and above all, I wished never to see the face again of that



"I can just endure Moors, because of their connection as foes with Christians; but Abyssinians, Ethiops, Esquimaux, Dervises, and all that tribe, I hate."<sup>22</sup>

With a few words or a story, Charles Lamb fills his letters with events which indirectly give the readers traits of some character; as, for instance, in his letter to Mrs. Hazlitt, he tells about his absent-minded friend, George Dyer who sat with Mary:

".....The Maid saw him go out from her kitchen window; but suddenly losing sight of him, ran up in a fright to Mary. G.D. instead of keeping the slip that leads to the gate, had deliberately staff in hand, in broad open day, marched into the New River. He had not his spectacles on and you know his absence....I found G.D. a bed and raving, light-headed with the brandy and water which the doctor had administered. He sung, laughed, whimpered, screamed, babbled of guardian angels, would get up and go home: but we kept him there by force, and by the next morning he departed sobered, and seemed to have received no injury."<sup>23</sup>

There are many of his letters which are full of similar incidents, anecdotes, gossip, news and his own personal opinions which throw much light not only on his own but on other characters. As has been mentioned before, through his keen observation and his use of the daily occurrences in the common-place things of life, he has developed character and brought the reader close to his individuals sometimes through direct delineation; occasionally, through the indirect method. Whatever means Lamb used to depict

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<sup>22</sup>

<sup>23</sup> Ainger, Alfred, The Letters of Charles Lamb, p. 291.

Ibid., p. 158.

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insidious, good-for-nothing, old grey imposter."

In a letter to Wordsworth (January 30, 1801), Lamb shows that he was essentially a town man, and was never quite at home off the streets of London for he wrote:

"I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead Nature. The lighted shops of the Strand and Fleet Street; the innumerable trades, tradesmen, and customers, coaches, waggons, playhouses; all the bustle and wickedness round about Covent Garden; the very women of the Wotn; the watchmen, drunken scenes, rattles; life awake, if you awake, at all hours of the night; the impossibility of being dull in Fleet Street; the crowds, the very dirt and mud, the sun shining upon houses and pavements, the print-shops, the old bookstalls, parsons cheapening books, coffee-houses, steams of soups from kitchens, the pantomimes--London itself a pantomime and a masquerade--all these things work themselves into my mind, and feed me, without a power of satiating me."

In another letter to Wordsworth (June 26, 1805), Lamb gives us an insight into the character of Hazlitt, for he writes:

"Wm. Hazlitt is in town. I took him to see a very pretty girl, professedly, where there were two young girls;.....they neigher laughed, nor sneered, nor giggled, nor whispered...but they were young girls--and he sat and frowned blacker and blacker, indignant that there should be such a thing as youth and beauty, till he tore away before supper, in perfect misery, and owned he could not bear young girls; they drove him mad."<sup>21</sup>

Lamb's letter to Southey shows another trait of his character which is his dislike for certain people. He writes,

<sup>21</sup>

Ainger, Alfred, The Letters of Charles Lamb, p. 165.

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character, his real purpose was to help the reader to understand and to know humanity.

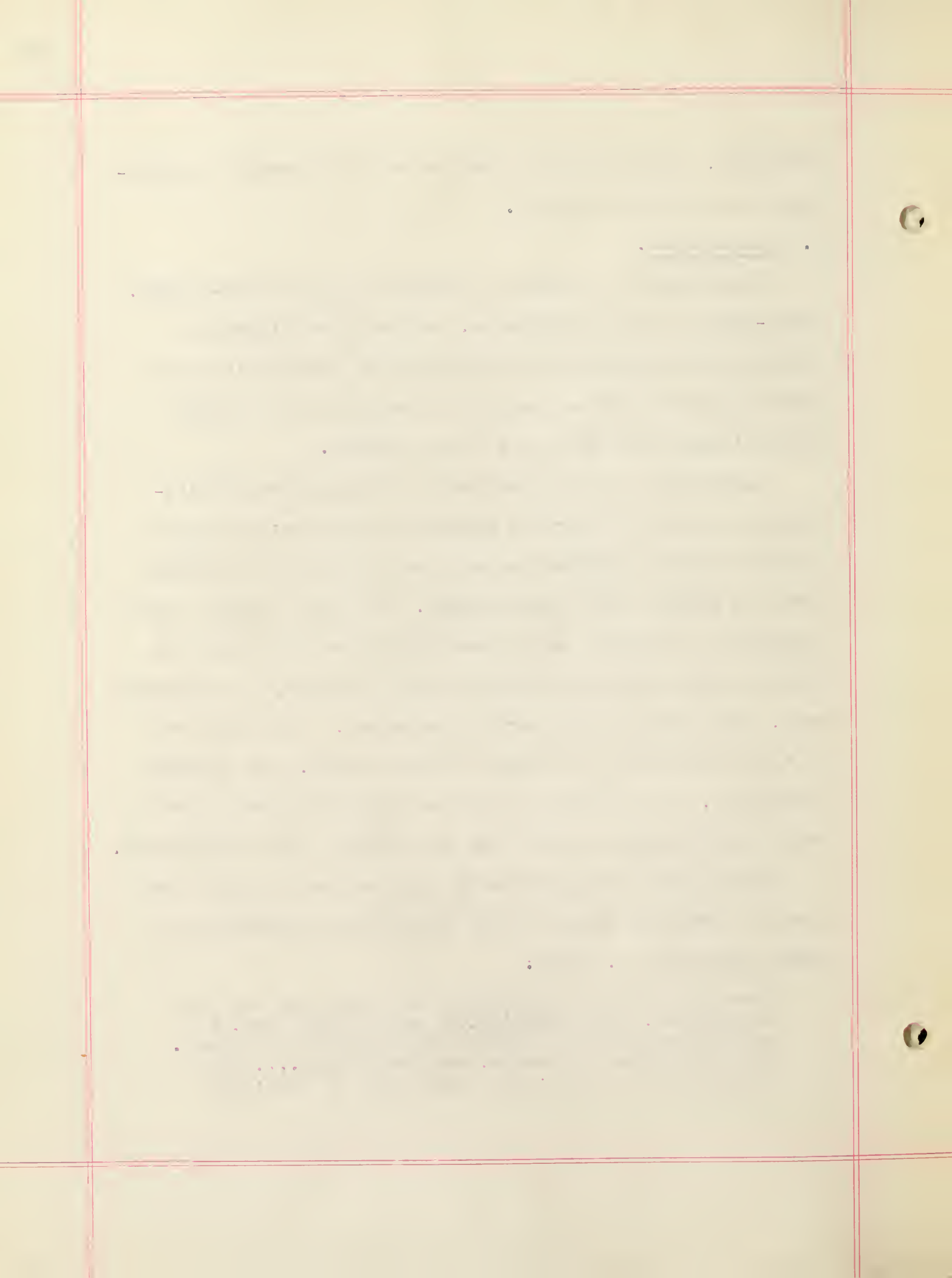
## B. Description.

Description is commonly defined as the picture-giving, image-making form of discourse, and is often likened to painting and sculpture but the writer of description has a wider range than either painter or sculptor, for he may record impressions made by all five senses.

Description is an exceedingly difficult form of discourse to write for careful observers are rare; even those who are skilled sometimes experience difficulty in finding terms to express their impressions. It often requires rare judgment to determine what description should include but Charles Lamb seemed to "drop them from his pen," as Craddock said, "and produced the purest characters." Not only was he a keen observer who seemed to see nothing, yet observed everything, but he also had the rare gift of knowing how to paint his pictures so that each one became a real individual.

What better illustration of this can we find than that given in "The Two Races of Men" where Lamb describes in a short paragraph Mr. Bigod:

"For Bigod had an undeniable way with him. He had a cheerful, open exterior, a quick jovial eye, a bald forehead, just touched with grey (cana fides). He anticipated no excuse, and found none....When I think of this man; his fiery glow of heart; his





swell of feeling; how magnificent, how ideal he was; how great at the midnight hour; and when I compare with him the companions with whom I have associated since, I grudge the saving of a few idle ducats, and think that I am fallen into the society of lenders, and little men."24

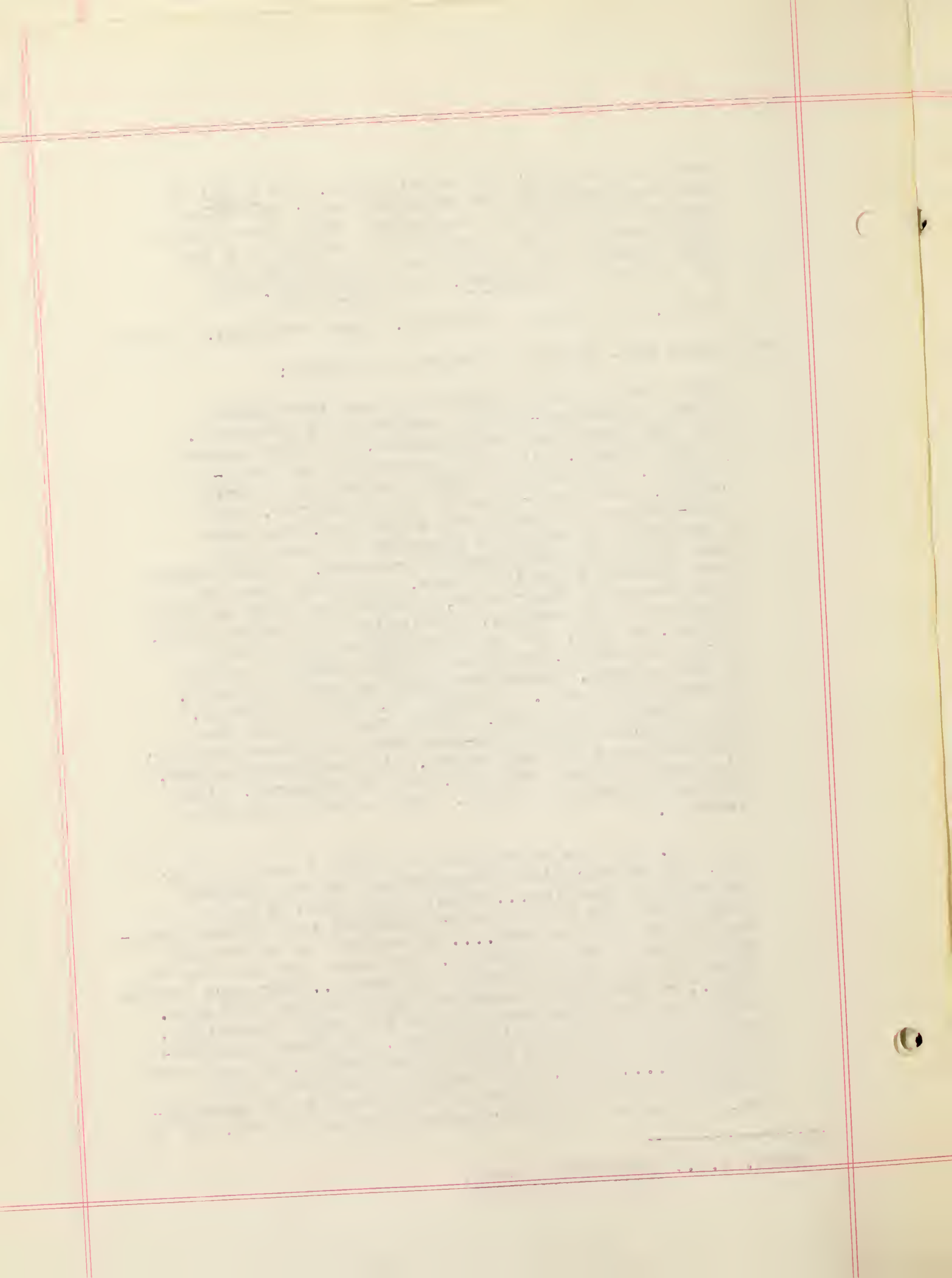
Again, in "The Old Benchers," Lamb portrays, in his own unique way, Thomas Coventry as follows:

"But what insolent familiar durst have mated Thomas Coventry?--whose person was a quadrate, his step massy and elephantine, his face square as the lion's, his gait peremptory and path-keeping, indivertible from his way as a moving column, the scare-crow of his inferiors, the brow-beater of equals and superiors, who made a solitute of children wherever he came, for they fled his insufferable presence, as they would have shunned an Elisha bear. His growl was as thunderous in their ears, whether he spake to them in mirth or in rebuke, his invitatory notes being, indeed, of all, the most repulsive and horrid. Clouds of snuff, aggravating the natural terrors of his speech, broke from each majestic nostril, darkening the air. He took it, not by pinches, but a palmful at once, diving for it under the mighty flaps of his old-fashioned waistcoat pocket; his waistcoat red and angry, his coat dark rappee, tintured by dye original, and by adjuncts, with buttons of obsolete gold. And so he passed the terrace."

"S. had the reputation of being a very clever man, and of excellent discernment in the chamber practice of the law...He was a shy man; a child might pose him in a minute--indolent and procrastinating to the last degree....He was not to be trusted with himself with impunity. He never dressed for a dinner party but he forgot his sword..they wore swords then..or some other necessary part of his equipage. Lovel had his eyes upon him on all these occasions, and ordinarily gave him his cue. If there was anything which he could speak unseasonably, he was sure to do it....Yet S. was thought of by some of the greatest men of his time a fit person to be consulted, not alone in matters

pertaining to the law, but in





the ordinary niceties and embarrassments of conduct--from force of manner entirely. He never laughed. He had the same good fortune among the female world,--was a known toast with the ladies, and one or two are said to have died for love of him--I suppose, because he never trifled or talked gallantry with them, indeed, hardly common attentions. He had a fine face and person, but wanted, methought, the spirit that should have shown them off with advantage to the women. His eye lacked lustre.--Not so, thought Susan P., who, at the advanced age of sixty, was seen, in the cold evening time, unaccompanied, wetting the pavement of B--d Row, with tears that fell in drops which might be heard, because her friend had died that day--he, whom she had pursued with a hopeless passion for the last forty years--a passion, which years could not extinguish or abate; nor the long resolved, yet gently enforced, puttings off of unrelenting bachelorhood dissuade from its cherished purpose." <sup>25</sup>

Charles Lamb seemed to have had a special gift for writing biographical sketches. His essay on "The Old Benchers of the Inner Temple" is one of the most varied and beautiful pieces of prose in English literature. Eminently, moreover does it show us Lamb as the product of two different ages, the child of the Renaissance of the sixteenth century and of that of the nineteenth. It is as if both Spenser and Wordsworth had laid hands of blessing upon his head; for like Spenser, Lamb has that keen imagination, which creates his own world of dreams and fancies, but, also, like Wordsworth, Lamb finds abundant beauty in common things and has that rare insight which not only sees clearly and describes accurately, but penetrates to the heart of things and always finds some exquisite meaning that is not written

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<sup>25</sup> Wanhope, George A., Essays of Lamb, p. 348.



on the surface.

Charles Lamb's descriptions of his characters are so vivid and unique in all of his essays that it is impossible to say that one is better than another or more realistic. He hasn't what might be called a full-length portraiture of any character, but he has a whole gallery of pastels or pen-and-ink sketches. He doesn't conceal any oddity of dress or manner or any idiosyncrasy even if it is ludicrous or admirable but with his keen insight and his gentle and sweet sympathy, he makes one feel the essential humanity of the person he has described. Most of his characters, if not all of them, are found in the common paths of life and often come from the humblest but he gives importance to everything and sheds a grace over all. His characters are really miniature paintings, one might truly say, from the hand of a fine artist.

Some writers would consider his best descriptions found in his earlier essays to be those of Mr. Lovel, of his brother John and of Elia, himself; but, as those characters have already been given in relation to his family circle, I shall draw from those characters mentioned in "The South Sea House" where Charles Lamb served as a clerk for forty years.

First, he describes the clerks as a whole and gives the reader a picture of an antiquated and odd collection of

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of study and may lead to further research in this area.

5. The fifth part of the document provides a conclusion and summarizes the main points of the study. It reiterates the importance of accurate record-keeping and the need for ongoing research in this field.



human beings for he says:

"The very clerks which I remember in the South Sea House I speak of forty years back-- had an air very different from those in the public offices that I have had to do with since. They partook of the genius of the place! They were mostly (for the establishment did not admit of superfluous salaries) bachelors. Generally (for they had not much to do) persons of a curious and speculative turn of mind. Old-fashioned for a reason mentioned before....Hence they formed a sort of Noah's ark. Odd fishes. A lay monastery. Domestic retainers in a great house, kept more for show than use."

This is the only essay where Lamb describes a group as a whole but it seems to fit in with the South Sea House and lends a quaint atmosphere.

Then, Lamb describes each individual in the order of his importance starting with the cashier who "had something of the choleric complexion of his countrymen stamped on his visage, but he was a worthy sensible man at bottom. Melancholy as a gibeat over his counter all the forenoon, I think I see him making up his cash (as they call it) with tremulous fingers; as if he feared every one about him was a defaulter; in his hypochondry ready to imagine himself one; haunted, at least, with the idea of the possibility of his becoming one; his tristful visage clearing up a little over his roast neck of veal at Anderton's at two (where his picture still hands, taken a little before his death by desire of the master of the coffee-house, which he had frequented for the last five-and-twenty years), but not

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for the company's financial health and for providing reliable information to stakeholders.

2. The second part outlines the procedures for handling customer inquiries and complaints. It states that all inquiries should be addressed promptly and professionally, and that any complaints should be investigated thoroughly and resolved as quickly as possible.

3. The third part describes the process for managing inventory and ensuring that stock levels are maintained at optimal levels. It notes that regular audits should be conducted to verify the accuracy of inventory records.

4. The fourth part details the company's policy on employee conduct and performance. It states that all employees are expected to adhere to a high standard of ethical behavior and to demonstrate a commitment to excellence in their work.

5. The fifth part discusses the company's approach to risk management and internal controls. It highlights the need for a robust system of controls to identify and mitigate potential risks to the organization's assets and reputation.

6. The sixth part covers the company's commitment to environmental sustainability and social responsibility. It states that the company aims to minimize its environmental footprint and to contribute positively to the communities in which it operates.

7. The seventh part provides information about the company's financial performance and its outlook for the future. It includes a summary of key financial metrics and a discussion of the company's strategic goals and objectives.

8. The eighth part concludes the document with a statement of appreciation for the support and cooperation of all stakeholders. It expresses the company's confidence in its ability to achieve its long-term vision and to create sustainable value for all its stakeholders.

attaining the meridian of its animation till evening brought on the hour of tea and visiting."

One can almost see this gloomy cashier as he counts and recounts his money keeping a watchful eye at the same time on every one in the room.

Thomas Tame, the next in importance, is of quite a different type for "he had the air and stoop of a nobleman. ....His intellect was of the shallowest order. It did not reach to a saw or a proverb. His mind was in its original state of white paper..... Thomas Tame was very poor. Both he and his wife looked outwardly gentlefolks, when I fear all was not well at all times within. She traced her descent....to the illustrious, but unfortunate house of Derwentwater. This was the secret of Thomas's stoop. This was the thought, the sentiment, the bright solitary star of your lives,--ye mild and happy pair, which cheered you in the night of intellect, and in the obscurity of your station!"

Lamb had certainly met many people in Merry England who worshipped the "Family Tree" as poor Thomas Tame did. When it comes to describing the accountant, John Tipp, Lamb in a delightful way describes John's hobby which was the fiddle which relieved his vacant hours.

"He sang, certainly, with other notes than to the Orphean lyre. He did, indeed, scream and scrape most abominably. His five suite of official rooms in Threadneedle Street, which, with-





out anything very substantial, appended to them, were enough to enlarge a man's notions of himself that lived in them....resounded fortnightly to the notes of a concert of "sweet breasts" as our ancestors would have called them, culled from club-rooms and orchestras--chorus singers--first and second violincellos--double basses--and clarionets --who ate his cold mutton, and drank his punch, and praised his ear...But at the desk Tipp was quite another sort of creature...With Tipp form was everything. His life was formal. His actions seemed ruled with a ruler."

After perusing such an essay as this, the reader cannot but feel that such men as Evans, Thomas Tame and John Tipp were not mere characters of the imagination so drawn as to make the reader believe them as real individuals but were actually living beings in the work-a-day world. Charles Lamb had so keenly observed their eccentricities that he could depict them perfectly.

In Lamb's earlier days, he had hoped to become a poet or dramatist or journalist but he failed in all of these fields. Finally, in the field of correspondence, he found that he was best suited for literary activity and so began to remodel some of his letters into essays which at once became popular. In his first collection appeared "Mrs. Battle's Opinion on Whist." In reprinting this essay, in "The London Journal" (February, 1821), Leigh Hunt thus introduced it: "Here followeth, gentle reader, the immortal record of Mrs. Battle and her whist; a game which the author, as thou wilt see, wished that he could play forever; and





accordingly, in the deathless pages of his wit, forever will he play it." Some writers believe the character of Mrs. Battle to be Lamb's grandmother; while others declare that it is purely the creature of Lamb's imagination. At any rate all readers of Lamb's essays love dear old Mrs. Battle, whom Lamb describes thus:

"She loved a thorough-paced partner, a determined enemy. She took and gave no concessions. She hated favours. She never made a revoke, nor ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight: cut and thrust. She held not her good sword (her cards) 'like a dancer.'" She sat bolt upright; and neither showed you her cards, nor desired to see yours:....I never in my life--and I knew Sarah Battle many of the best years of it--saw her take out her snuff-box when it was her turn to play; or snuff a candle in the middle of a game; or ring for a servant, till it was fairly over. She never introduced, or connived at, miscellaneous conversation during its process. As she emphatically observed, cards were cards.....It was her business, her duty, the thing she came into the world to do--and she did it.....She unbent her mind afterwards--over a book. A grave simplicity was what she chiefly admired in her favorite game. There was nothing silly in it--nothing superfluous."

Quite a different type of character description is found in one of those first essays called "Old Actors" which was published in the "London Magazine." In this essay, Charles Lamb analyzes the character of Malvolio. He first describes the actor, Bensley, as follows:

"He had the true poetical enthusiasm--the rarest faculty among players...His voice had the dissonance, and at times the inspiriting effect of the trumpet. His gait was uncouth and stiff, but no way embarrassed by affectation; and the thoroughbred gentleman was uppermost in every moment. He



seized the moment of passion with the greatest truth; like a faithful clock, never striking before the time; never anticipating or leading you to anticipate. He was totally destitute of trick and artifice."

Lamb then speaks in this essay of the part of Malvolio in the "Twelfth Night" which was so richly and dignifiedly performed by Bensley. Lamb's criticism is that--

"Malvolio is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling, but dignified, consistent, and, for what appears, rather of an over-stretched morality. ....But his morality and his manners are misplaced in Illyria. He is opposed to the proper levities of the piece, and falls in the unequal contest. Still his pride, or his gravity (call it which you will), is inherent, and native to the man, not mock or affected, which latter only are fit objects to excite laughter."

Charles Lamb so describes Malvolio that he makes him as much alive as Bensley and, Lamb, in his ingenious way, so analyzes him that the reader can almost feel his heart throb and understand his passions. How skillfully Lamb merges the personality of the actor into the character taken by him.

From the above illustrations, one can see what an important part vivid portrayal of character plays in the characterization of character in Lamb's works; for, whether real or imaginary people, they all stand out as individuals to the reader with whom he is delighted to become acquainted.





INDIRECT DELINEATION



### III

#### INDIRECT DELINEATION

In the indirect delineation the characteristics of a character are conveyed indirectly to the reader through a necessary inference, on his part, from the narrative itself; that is, the author may skillfully devise some plan by which a character talks about himself in such a way that the reader forms his own opinion about the character. Also, a writer may have a character make some comment with sufficient fidelity to truth about some other character so that through this expedient he will convey a very vivid sense of character. Again, we find that "the most convincing way of delineating character indirectly is by exhibiting a person in the performance of a characteristic action. If the action be visualized with sufficient clearness and if its dominant details be presented to the reader with adequate emphasis, a more vivid impression of character will be conveyed than through any sort of direct statement by the author."<sup>1</sup> Finally, an author may depict a character by showing his effect or influence upon other people or he may leave much for the reader to surmise.

In the essays of Charles Lamb, one finds very little of the indirect method used in the delineation of character; for Charles Lamb, being a keen observer of men, describes directly many of his characters; yet, after a careful survey

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<sup>1</sup> Hamilton, Clayton, A Manual of the Art of Fiction, p. 94.

# THE HISTORY OF THE

First, the author of this history, who is a learned and judicious man, has taken great pains to collect and digest all the materials that could be found in any part of the world, and to bring them into a regular and methodical system. He has also taken care to insert all the most remarkable events, and to give a full and true account of the manner in which they were conducted. This history is not only useful to the reader, but also to the writer, who may find many instances of the success and failure of various projects, and be enabled to avoid the same mistakes.

Secondly, the author has taken care to give a full and true account of the manner in which the various projects were conducted. He has not only inserted all the most remarkable events, but also given a full and true account of the manner in which they were conducted. This history is not only useful to the reader, but also to the writer, who may find many instances of the success and failure of various projects, and be enabled to avoid the same mistakes.

Thirdly, the author has taken care to give a full and true account of the manner in which the various projects were conducted. He has not only inserted all the most remarkable events, but also given a full and true account of the manner in which they were conducted. This history is not only useful to the reader, but also to the writer, who may find many instances of the success and failure of various projects, and be enabled to avoid the same mistakes.

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of his essays, one finds, here and there, that Lamb has used the indirect method of the delineation of character, although, at first, he begins his essay by using the direct method. A good illustration of this is found in the essay, "Captain Jackson," for, after Lamb describes Captain Jackson's hospitality, he then, through the actions and speech of the Captain, gives the reader a closer view of this unique, cheerful character. Lamb writes thus in referring to the host:

"Then sliding a slender ratio of Single Gloucester upon his wife's plate, or the daughter's, he would convey the remnant rind into his own, with a merry quirk of the 'nearer the bone,' etc., and declaring that he universally preferred the outside."

Again, Lamb in his delightful way continues:

"Captain Jackson would say 'hand me the silver sugar tongs'; and, before you could discover it was a single spoon, and then plated, he would disturb and captivate your imagination by a misnomer of "the urn" for a teakettle; or by calling a homely bench a sofa."

Also, in the essay, "Mrs. Battle's Opinion ~~on~~ Whist," we find that Lamb has used some indirect delineation of character through speech for "Quadrille, she has often told me was her first love, but whist had engaged her maturer esteem."

He continues in this vein:

"The former, she said, was showy and specious, and likely to allure young persons, etc..... Chance, she would argue...chance is nothing, but where something else depends upon it. It is obvious that cannot be glory....Two people playing at chess in a comer of a room, whilst





whist was stirring in the centre, would inspire her with insufferable horror and ennui. Those well-cut similitudes of castles and knights, the imagery of the board, she would argue....were entirely misplaced and senseless. Those hard Head-contests can in no instance ally with the fancy. They reject form and colour. A pencil and dry slate (she used to say) were the proper arena for such combatants."

Another touch of the indirect delineation of character, we find in "The Old Benchers of the Inner Temple" where Salt, who was to dine with relatives of Miss Blandy on the day of her execution and was cautioned by Lovel not to mention the event but "Salt got up, looked out of the window, and pulling down his ruffles, observed, 'it was a gloomy day' and added, 'Miss Blandy must be hanged by this time, I suppose.'"

In "Old China," we find that most of the essays are given over to Bridget's meditation where she begins by saying, "I wish the good old times would come again...when we were not quite so rich. I do not mean, that I want to be poor, but there was a middle state...in which I am sure we were a great deal happier. As she rambles on, the reader understands not only Bridget's own thoughts and feelings but receives also a picture of the life of devotion between the brother and sister and Lamb's unselfish service to his sister.

Another good illustration of indirect delineation of character is found in "Ellistoniana" where the manager is speaking to one of his actresses when the following conversa-



tion takes place:

"And how dare you," said the Manager....  
how dare you, madam, withdraw yourself without  
a notice, from your theatrical duties.

"I was kissed, sir.

"And you have the presumption to decide upon  
the taste of the town?

"I don't know that, sir, but I will never  
stand to be kissed," was the subjoinder of young  
Confidence--when gathering up his features into  
one significant mass of wonder, pity, and ex-  
postulatory indignation--in a lesson never to be  
lost upon a creature less forward than she who  
stood before him--his words were these: They  
have kissed me."

Wherever Charles Lamb uses this indirect delineation  
of a character, the reader finds that the essay contains  
also the direct method. While the indirect method is more  
difficult and more artistic than the direct method, yet  
seldom is one used to the exclusion of the other by most  
writers, but we do find that in Charles Lamb's essays he,  
as Elia, describes most of the characters; therefore, only  
occasionally does he use the indirect method in the de-  
lineating of his characters.

During the seventeenth and eighteenth centuries  
many essayists used the conversational type of essay to  
reveal character. This is found to be true in the essays  
of "The Tatler" and "The Spectator" where the characters  
are often revealed through conversation or dialogue or by  
one who is intimately associated with a group such as is

The first part of the paper discusses the importance of the research and the objectives of the study. It also provides a brief overview of the methodology used in the study.

The second part of the paper presents the results of the study. It includes a detailed description of the data collected and the analysis performed. The results are presented in a clear and concise manner, with appropriate use of tables and figures.

The third part of the paper discusses the implications of the findings and the conclusions drawn from the study. It also provides a summary of the key points and a final statement on the importance of the research.

The fourth part of the paper provides a detailed discussion of the limitations of the study and the areas for future research. It also includes a list of references and a list of figures.



found in the "Sir Roger De Coverley Papers." In such a way, the individual eccentricities and manners and ideas will show certain traits which are typical of the whole group.

This is not true of Charles Lamb's essays which appeared during the nineteenth century. While he understood the art of introducing conversation, incident and anecdote into his sketches of people; yet, unlike most of the eighteenth century writers, he seldom used the conversational type of essay. He probes more deeply into human nature than those writers did. Through his wit and humorous observations, he lays bare the mind and heart of the person he is describing. He has the faculty of disclosing foibles and eccentricities which emphasizes individuality of character, and at the same time reveals fundamental human qualities. He displays great ingenuity and variety in such a way that each one is sharply delineated. Sometimes he pictures the outward man, again the individual's pet foible, sometimes he uses an anecdote. Often he will interpolate his sketches with comments of his own, using the first person.

In "Old China" especially Bridget's fine character and helpful spirit is revealed through her conversation with her brother, in which she recalls the days when they were **very poor** and every purchase beyond the necessities

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

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3. The third part of the document presents the findings of the study. It shows that there is a significant correlation between the variables being studied, which supports the hypothesis that was tested.

4. The fourth part of the document discusses the implications of the findings for future research and practice. It suggests that the results of this study could be used to inform policy decisions and to guide the development of new programs and initiatives.

5. The fifth part of the document provides a conclusion and a summary of the key points. It reiterates the importance of the study and the need for further research in this area.

6. The sixth part of the document includes a list of references to the sources used in the study. It also includes a list of appendices that provide additional information about the study and its results.

7. The seventh part of the document is a list of figures and tables that are included in the study. These visual aids are used to present the data in a clear and concise manner.

8. The eighth part of the document is a list of footnotes that provide additional information about the study and its results. These footnotes are used to clarify any points that may be unclear from the main text.

9. The ninth part of the document is a list of acknowledgments that thank the individuals and organizations that provided support and assistance during the study.

10. The tenth part of the document is a list of appendices that provide additional information about the study and its results. These appendices are used to provide more detail about the study and its findings.

represented an adventure, but those were the days when they were "a great deal happier." What a glimpse she gives us of those days when she says:

"Do you remember the brown suit, which you made to hang upon you, till all your friends cried shame upon you, it grew so threadbare, and all because of that folio Beaumont and Fletcher, which you dragged home late at night from Barker's in Covent Garden?"

The reader cannot help but get a little closer to the home life of these two devoted souls when Bridget continues to reveal to us their days of self-denial and careful planning. How vividly she recalls the past in the following:

"When you came home with twenty apologies for laying out a less number of shillings upon that print after Leonardo, which we christened the 'Lady Blanche,' when you look at the purchase, and thought of the money--and thought of the picture and looked again at the picture--was there no pleasure in being a poor man?"

Furthermore, how these "dear companions" had to save and scheme together so that they might enjoy a little extra pleasure for Bridget.

Then Bridget mused:

"Do you remember our pleasant walks to Enfield, and Potter's Bar, and Waltham, when we had a holiday--holidays, and all other fun, are gone, now we are rich--and the little hand-basket in which I used to deposit our day's fare of savoury cold lamb and salad--and how you would pry about at noontide for some decent house, where we might go in, and produce our store--only paying for the ale that you must call for--and speculate upon the looks of the landlady, and whether she was likely to allow us a table cloth.....You are too proud to see a play anywhere now but in the pit. Do you remember





where it was we used to sit, when we saw the Battle of Hexham, and the Surrender of Calais, and Bannister and Mrs. Bland in the Children in the Woods--when we squeezed out our shillings a piece to sit three or four times in a season in the one-shilling gallery--where you felt all the time that you ought not to have brought me--and more strongly I felt obligation to you for having brought me--and the pleasure was the better for a little shame--and when the curtain drew up, what cared we for our place in the house, or what mattered it where we were sitting, when our thoughts were with Rosalind in Arden, or with Viola at the Court of Illyria?"

In a very few of Lamb's essays, a character will express his opinion in a sentence or two. Such an example we find in "Ellistoniana" where the actor speaks after a friend said to him, "I like Wrench because he is the same natural, easy creature, on the stage that he is off." "My case, exactly," retorted Elliston, "I am the same person off the stage as I am on."

Unlike most essayists, Lamb doesn't depend on what others think or say nor does he use the argumentative method; but, instead, in his fantastic and chatty way, he gets underneath the surface of the real man, and lifts him out of the common place to a being of interest. Through this unusual sympathetic understanding, he knows his characters so perfectly that he can even interpret their very thoughts and even understands their manner of expressing their opinions. This ability to thus characterize his characters has helped to place Lamb as the best and greatest essayist in English prose.



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REPORT OF THE  
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COMMENT ON LAMB'S STYLE OF WRITING



#### IV

#### COMMENT ON LAMB'S STYLE OF WRITING

Lamb's style of writing is "as unique and paradoxical as his personality. It possesses the amiable humor, the well-bred tone, the tender pathos, and the airy fancy which made the man so attractive. All that was weak, perverse, boisterous, or discourteous has evaporated in the process of composition; while his genial egotism, perfect humanity, piquant philosophy, the essential sweetness and light of his nature, remain crystalized."<sup>1</sup>

One has to consider the external influences which helped to mold his style and directed in a measure his thought and feeling. Lamb followed the conventional form of the essays found in Addison's and Steele's personal essays in "The Tatler" and "The Spectator" but he added to these the warmth, geniality, freedom, and individuality of the nineteenth century. One must also take into consideration that Lamb was a great reader and, even in his childhood days, enjoyed the dramatists and great imaginative writers. He knew Shakespeare and Milton almost by heart. He also knew the works of Beaumont and Fletcher, Massinger, Ford, Webster, and many others and he became fascinated with the euphuistic fashion which was later developed. His mind and fancy was doubtless influenced by these and other writers to which he

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<sup>1</sup>Wanhope, George A., Essays of Charles Lamb, Introduction, xxix.





added his own personality and originality, but the quality that has given Lamb his distinctive place in the development of English prose is his humor. George A Wanchope has truly stated that Lamb is a humourist, as follows:

"Charles Lamb was a humorist in the old historic sense, his humor being the outgrowth of his character, and also a talent which he strove to improve by cultivation. There was besides a vast deal of wisdom in his wit.....Lamb studied to be humorous. He devoted himself painstakingly to placing this gift upon a refined and intellectual plane. His habit of making quips and jokes on serious matters led the critics to charge him with masquerading, as a man who took himself as a joke, but his friends knew that he wore a martyr's heart beneath his suit of motley and jested that he might not weep. His bizarre vocabulary, coinages from the Latin, and his turn for the quaint and unexpected are characteristics which he has in common with the author of 'Religio Medici,' his fondness for verbal quips, figures, and extravagant conceits reminds us of 'The Worthies of England'.....When we compare the letters with the essays we see a tendency and a growth, for Elia is the outcome of the habit of seeing and presenting things humorously."<sup>2</sup>

Lamb seemed to get a great deal of pleasure in using almost forgotten words and delighted in bringing back the long neglected pun and the conceits which were the fashion in Lyly's and Sidney's age. As one reads one suddenly comes across such strange words (hobby-dehoys, manducation, periegesis, orgasm, tray-drille, obolary, and deodands) and one discovers that he is using learned or unusual terms in order to dignify the common-place.

Lamb delights in exaggeration, hyperbole, and the mock

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<sup>2</sup>

Wanchope, George A., Essays of Charles Lamb, Introduction.



heroic, and he frequently indulges in burlesque, anti-climax, and caricature; any form as long as it gives the right effect. Much of this depends upon some oddity or incongruity of character. For example, Lamb declares, "A man cannot have a pure mind who refuses apple-dumplings." Again, he cheerfully announces that a certain undertaker in town, "lets lodgings for single gentlemen." He also indulges in burlesque such as "Amanda, have you a midrib to bestow?" Then in the burning of the cottages for the purpose of roasting pigs, we find he uses the mock heroic. A specimen of his tender and unexpected humor is found in the remark which he makes about himself and his sister, "We are generally in harmony, with occasional bickerings--as it should be among near relations."

Charles Lamb's ready wit enabled him to grasp any situation and make a pun or joke out of it which caused much merriment among his friends as they all seemed to understand him and enjoyed his little pranks. He had certain "pet jokes" as, for instance, he once said to Crabb Robinson, "If you will quote any of my jokes, quote this one which is really a good one: Hume and his wife and several of their children were with me when Hume repeated the old saying, 'One fool makes many.' 'Ay, Mr. Hume,' said I, pointing to the company 'You have a fine family'!"

Lamb was also a keen observer of the common-place things





of life which we find characteristic of many of his essays; as, for example, "The Praise of Chimney-Sweepers" shows how keenly observant he was as he walked the streets of London and saw one of these little fellows at work whom he characterizes so carefully in his essay. Lamb recorded so many of these trivial events of life in such a way that the reader unconsciously becomes drawn to Lamb and becomes fascinated with his style. Through his writings, Lamb helps us to see more clearly and to understand better the human heart and to realize more fully the greatness of his own soul. Is this not true in such an essay as "Old China," where Lamb gives us such a winning picture of his home life with his sister; or "Dream Children: A Reverie," where Lamb talks with two children conjured from nothingness to solace for an hour his lonely hearth? One may turn from such essays to "Imperfect Sympathies" where Lamb, with delicious mirth, frankly states his dislike of Scotchmen and his taste for Quakers or to such humor which is shown in "A Dissertation Upon a Roast Pig." Much of Lamb's charm in his writings is because of this humor and pathos and because of the peculiarly intimate way he gets into the hearts of his readers. He also puts so much of his own personality into his essays that many times they seem like chatty letters to many of his friends. This simple and unpretentious style has not only made him one of the best English writers but it has also



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made his characterization of his characters stand out as unique, fascinating and wholesome.

Thomas Craddock has summarized in a well chosen paragraph the reasons why Charles Lamb's style of writing has been so successful (which is mainly this):

"Lamb wrote in the most simple and artless style, he drew the purest characters. he adopted all that we approve and aim at, as far as is convenient, in real life; in short, all that we consider right and good.....But Lamb put his characters in whatever position they fell. He dropped them from his pen, and left them to find their own places. They seemed, therefore, more like unsorted goods in a warehouse than articles arranged to show their merits, and attract approbation....Lamb could do the work of the master, but he failed in that of the apprentice."<sup>3</sup>

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Craddock, Thomas, Charles Lamb, p. 48.



## S U M M A R Y





## V

### SUMMARY

In this thesis, I have tried to show the technique which Charles Lamb used in his delineation of character by emphasizing and illustrating from the author's essays the following points:

I. By first explaining the two methods used in the delineation of character which are either by the Direct Method, by which characters are conveyed directly to the reader through the author's own portrayal of the characters by deliberate expository statements of the leading traits of the characters; or by the Indirect Method, by which characters are conveyed indirectly by the author and the reader is left to make his own inference.

II. By proving through illustrations from his essays that he used more of the Direct Method than he did the indirect Method in his characterization of character in his works.

First, one can find in the essays, "The Old Benchers of the Inner Temple," "Essays of Elia," and "The Superannuated Men" enough material to help the reader picture the family as a unit.

The characteristics of each member of the family are clearly stated in "The Old Benchers of the Inner Court," where Lovel (the father) is clearly given; "My Relations"

The first part of the paper is devoted to a discussion of the  
theoretical aspects of the problem. It is shown that the  
problem is equivalent to a problem in the theory of  
differential equations. The second part of the paper is devoted  
to a discussion of the numerical aspects of the problem. It is  
shown that the problem can be solved by using the method of  
finite differences. The third part of the paper is devoted to a  
discussion of the results of the calculations. It is shown that  
the results are in good agreement with the theoretical results.  
The fourth part of the paper is devoted to a discussion of the  
conclusions of the paper. It is shown that the problem can be  
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It is shown that the results are in good agreement with the  
theoretical results. The eighth part of the paper is devoted to  
a discussion of the conclusions of the paper. It is shown that  
the problem can be solved by using the method of finite  
differences. The ninth part of the paper is devoted to a  
discussion of the results of the calculations. It is shown that  
the results are in good agreement with the theoretical results.  
The tenth part of the paper is devoted to a discussion of the  
conclusions of the paper. It is shown that the problem can be  
solved by using the method of finite differences.

and in "Dream Children: A Reverie"; brother John's selfishness and conceits are described; and in "Mackery End, in Hertfordshire," Mary, the devoted sister (Bridget Elia), and his good old aunt are pictured.

What better portrayal of Charles Lamb can be found than the one which he draws of himself in "The Character of the Late Elia: by a Friend," where he tries to make the reader see his weaknesses and shortcomings? But after reading many of his essays, one realizes that Charles Lamb not only "loved London and London crowds" but knew and understood humanity.

I have also tried to show that Lamb often expressed his own thoughts and feelings when he characterizes other people and that one often catches a glimpse of Lamb's character and temperament through his personal interpretation. This is clearly seen in such an essay as "Imperfect Sympathies" in which he frankly states his likes and dislikes and in "Witches and Other Night Fears" which fears began in childhood and followed him through life.

Through his exposition he used contrasts in order to emphasize certain characteristics found in people. A good illustration of this is in the essay "Christ's Hospital" where Lamb artfully describes Boyer by telling about his two wigs and then by comparing the two masters, Reb. James Boyer and Rev. Matthew Field.





We also find that, by expository statements, he brings vividly before his reader certain traits of character as in "My Relations" when he tells about his brother John who with always some fire-new project in his brain, J.E. is the systematic opponent of innovation, and crier-down of everything that has not stood the test of age and experiment.

Lamb also delineates character through expressions of opinion as, for instance, in "The Superannuated Man," where he tells us how he has wasted "the golden years" of his life as a clerk, and in other essays. In many of his letters to his friends he shows that the things which he wrote so freely and intimately to them, he has later transferred to his essays and in comparing the two they show a similarity in character and mood.

Also, in some of his essays, Lamb gives to the reader such type characters as Mrs. Battle, Captain Jackson, and George Dyer who stands out as special friends to the reader. Many times we find that Lamb puts himself so cleverly into the characters as he does in "Christ's Hospital" when he speaks of Coleridge, "I was a poor friendless boy. My parents, and those who should care for me, were far away.....O the cruelty of separating a poor lad from his early home. The yearnings which I used to have towards it in those unfledged years!" --that it seems as if Lamb was the very character himself.





Next, I have pointed out what an important part Lamb's letters to his large circle of friends played in the development of his essays as many of the incidents, anecdotes and criticisms found in his letters are later used in his essays.

Lamb also realized the importance of description in the delineation of his characters so as to make them real individuals which is clearly illustrated in such an essay as "The Old Benchers" where he describes Thomas Coventry; and in "The South Sea House" where he pictures so vividly Evans, the Cashier; Thomas Taine, the Deputy, and John Tipp.

Even in his early works as "The Two Races of Men," where he distinguishes between the men who borrow and those who lend; and "Mrs. Battle's Opinion on Whist," wherein he describes a relative of the Plumer family, he portrays his characters mostly through description.

One finds very little of the indirect delineation of character in the essays of Charles Lamb in comparison with his direct delineation as Lamb, (i.e. Elia) uses mostly the first person in his essays and personally describes each character. In "Captain Jackson" Lamb begins by describing the hospitality of Captain Jackson and then introduces the indirect delineation of the character of the Captain, who, through his own words and actions, gives the reader a closer view of the character and emphasizes what Elia has already said. There are a few other essays, which have already been

1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations

• 
$$\frac{dx}{dt} = f(x, y), \quad \frac{dy}{dt} = g(x, y),$$

where  $f$  and  $g$  are continuous functions of  $x$  and  $y$  in a region  $R$  of the  $xy$ -plane.

It is assumed that the functions  $f$  and  $g$  satisfy the conditions

• 
$$f(x, y) \text{ and } g(x, y) \text{ are continuous in } R,$$

and that the functions  $f$  and  $g$  are bounded in  $R$ .

Under these conditions it is proved that there exists a solution of the system of equations in the region  $R$ .

• The second part of the paper is devoted to a discussion of the problem of the uniqueness of solutions of the system of equations

• 
$$\frac{dx}{dt} = f(x, y), \quad \frac{dy}{dt} = g(x, y),$$

where  $f$  and  $g$  are continuous functions of  $x$  and  $y$  in a region  $R$  of the  $xy$ -plane.

It is assumed that the functions  $f$  and  $g$  satisfy the conditions

• 
$$f(x, y) \text{ and } g(x, y) \text{ are continuous in } R,$$

and that the functions  $f$  and  $g$  are bounded in  $R$ .

given, where Lamb blends in the two methods .

Finally, I have commented on Lamb's style of writing in order to show what an important part it plays in the popularity of his essays; for through his unique style of writing, his conversational manner, his love for mystification, exaggeration, hyperbole, as well as his wit and humor, he adds a personality and definiteness to his characters which make his essays fascinating. All of his essays are saturated with his wit and humor, his use of puns, and play on words. He studied to be humorous and he became a genius at it. He must have enjoyed life in spite of his life of sorrow because even common things were turned to wit. He enjoyed a joke and a good story and even in his description of the master in Christ's Hospital who had a heavy hand, Lamb closes his remarks by this quaint ending:

"Poor J.B.--may all his faults be forgiven; and may he be wafted to bliss by little cherub boys, all head and wings, with no bottoms to reproach his sublunary infirmities."

Only a genius like Lamb would think of such an ending.

In conclusion, may I add the following remarks:

"No one was ever worse from reading Lamb's writings; but many have become wiser and better."<sup>1</sup>

"He lives, and will live, by virtue of being himself and expressing that self in a series of prose essays unsurpassed in their charm, prodigality of fancy and literary artifice, marked by profound

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Ireland, Alexander, Charles Lamb, p. 26.





common sense, and starred with pages of great beauty, dazzling insight, and kindly and capricious humor."<sup>2</sup>

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<sup>2</sup>

Lucas, Edward V., The Best of Lamb, 2nd Edition.



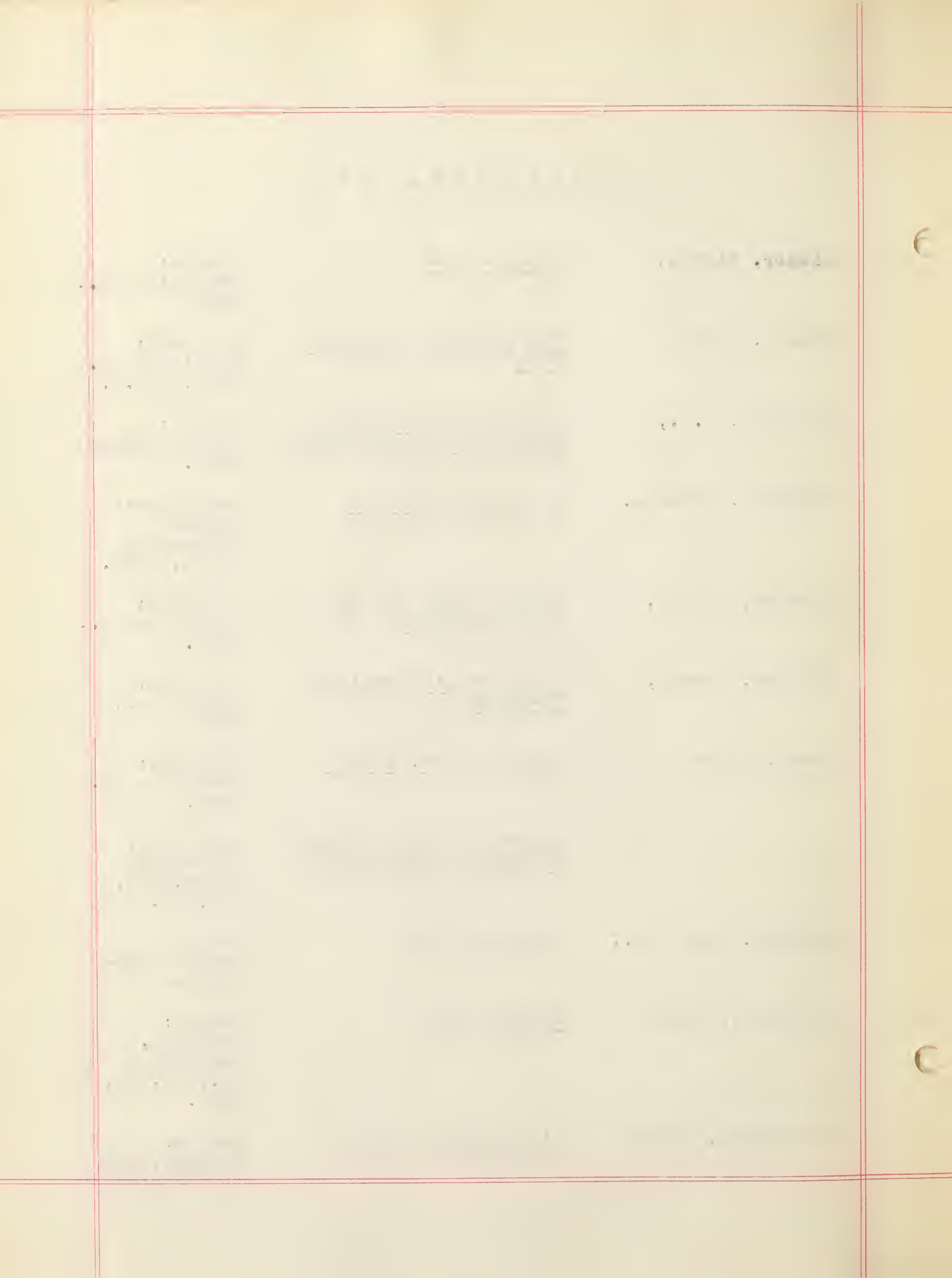
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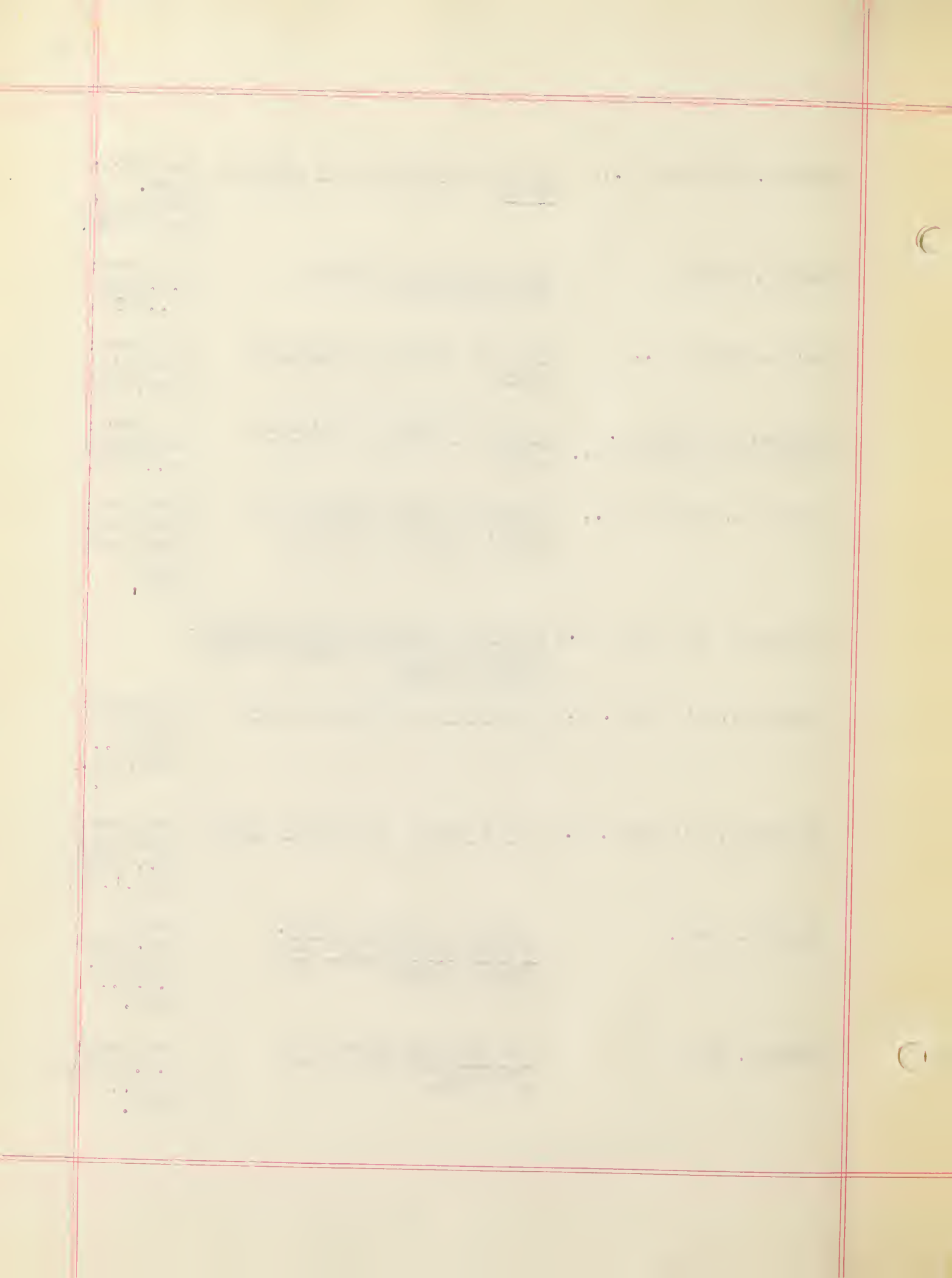




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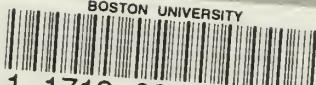
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